

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



IN THE HEART OF THE THRONG AT THE AFA CONVENTION ...

THERE WAS THE WTCN MESSAGE CENTER

Fast teletype and photofax news . . . messages from home and other delegates . . . business calls . . . free telephones . . . all this and Miss Minnesota's assistance, too! As usual, WTCN was working for the advertiser.

It was a well-organized "special service"—the same kind of extra effort that turns a WTCN radio or television spot schedule into a vital force for greater sales. Ask your Katz man about the extra effort you can expect from WTCN.

S. PAUL
MINNEAPOLIS

WTCN

RADIO
TELEVISION

ABC

DOES RADIO NEED MORE RESEARCH?

No! say broadcasters. Plenty of facts already available if you know where to look for them

Page 29

Spot tv: answer to a salesman's prayer

Page 33

Why today's buyers must have marketing savvy

Page 36

Pre-scoring-- newest trend in tv commercials

Page 40



**THERE ARE
NO NEGATIVES
IN TAPE**





VIDEOTAPE

CENTER

...produced these quality positives

Instantaneous one-step commercials were made available to these advertisers through the miracle of Videotape.*

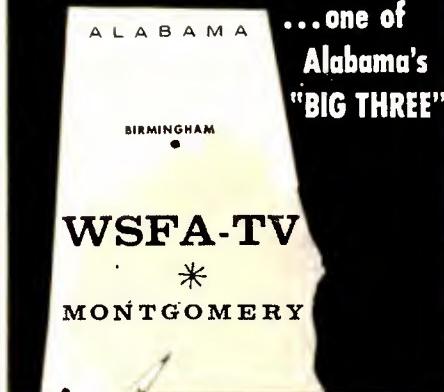
There are many positive aspects to tape. With tape you have the advance security of knowing your commercial is right, while changes can still be made, knowing it will have better quality, knowing you can produce commercials in less time and at far less cost to you.

At our Videotape Center you'll find an unusual personal interest in helping you adapt the advantages of tape to your commercial needs. If you want your next commercials to have an extra positive charge, call us at ...

VIDEOTAPE PRODUCTIONS OF NEW YORK, INC.
205 West 58th Street, New York 19, N.Y. JUdson 2-3300

**Mark this market
on your list!**

CENTRAL and SOUTH ALABAMA



WSFA-TV
*
MONTGOMERY

WHY WSFA-TV IS DOMINANT IN CENTRAL AND SOUTH ALABAMA!

WSFA-TV has the TOP SHOWS in an area of over one million population. The April '59 area ARB survey proves the dominance of WSFA-TV with this population . . .

Top 10 Shows	9	90%
Station "C"	1	10%
Top 15 Shows	13	86%
Station "C"	2	14%

WSFA-TV placed five syndicated shows in the Top 30 while Station "C" placed none in the Top 50. A further indication of WSFA-TV's acceptance.

OVER A MILLION VIEWERS IN 35 ALABAMA COUNTIES*

Population	1,106,000
Effective Buying Income	\$1,201,510,000
Retail Sales	799,440,000
Food Store Sales	217,402,000
Drug Store Sales	23,964,000
Automotive Sales	157,280,000
Gasoline Service Station Sales	74,867,000

Mark Central and South Alabama on your list . . . buy it with WSFA-TV!

* Market area defined by Television Magazine, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.

(Data from Sales Management Survey of Buying Power)

WSFA-TV
MONTGOMERY
Channel 12 NBC/ABC

THE WKY TELEVISION SYSTEM, INC. • WKY-TV AND WKY OKLAHOMA CITY
WTVT TAMPA-ST. PETERSBURG

Represented by the Katz Agency

© Vol. 13, No. 28 • 11 JULY 1959

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

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- Spot tv for the era of 'vanishing salesmen'**
- 33** New study by Katz agency cites decline of in-person selling and urges sales managers to place 10% of budgets in spot tv as straight sales tool
- SPONSOR's new 'Air Media Basics'**
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- Marketing's a 'must' for savvy timebuyers**
- 36** Compton's Frank Kemp and Grey's Hal Davis say today's modern, service-in-depth agency needs buyers who know client problems, total ad strategy
- Spot tv glamorizes good old salt**
- 38** A Western salt company designed smaller, higher-profit package for use on dinner table, and promoted style and utility in tv introduction
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- 40** New music-first technique is a major trend in spot tv commercials. Here, agency people discuss its many uses and some of its pitfalls
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SPONSOR • 11 JULY 1959

1st
IN AMERICA'S
RICHEST FARM MARKET

- 34% more TV homes per average quarter hour than 2nd station
- first in 3 of America's 4 richest farm counties
- area's highest tower
- only VHF with basic CBS-TV affiliation between San Francisco and Los Angeles

REMEMBER

there's no business like Fresno business. Join the happy advertisers on KFRE-TV today!

Sources: Sales Management, 1959
Nielsen, NSI, March 1959

A TRIANGLE STATION

KFRE-TV
FRESNO, CALIFORNIA

Channel 12
CBS-TV • BLAIR-TV

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N.Y. / **WLYH-TV**, Lebanon-Lancaster, Pa.

WFBG-AM • TV, Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV**, Hartford-New Haven, Conn. / **KFRE-AM • TV • KRFM**, Fresno, Cal.

Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

in the last

18 months.

137 different

national advertisers.



Here are five important reasons why:

campaign strategy—Today the campaign is all. No individual show can do the complete job. The advertiser's ultimate goal is the total audience, *all prospects*—not just isolated groups. And this year NBC Radio continues to deliver more of the top campaign audiences than any other network.

pure economics—With NBC Radio you can make more advertising impressions for less cost. Further, NBC Radio can add more to an existing campaign than can any other medium. For example, an advertiser with a 90-minute TV Special can increase his reach by 28% for an 8% additional investment on NBC Radio.

program dispersion—NBC Radio gives advertisers more opportunities to reach more diversified audiences with: 44 hours of network programming per week; 14 hours of weekend Monitor; 10 hours of weeknight Monitor; 10 hours of morning dramatic programs weekly; 10 hours of afternoon variety programs weekly; Hot-Line Service; Monday-through-Friday News on the Hour; and Stardust—supplying top star identification 85 times weekly.

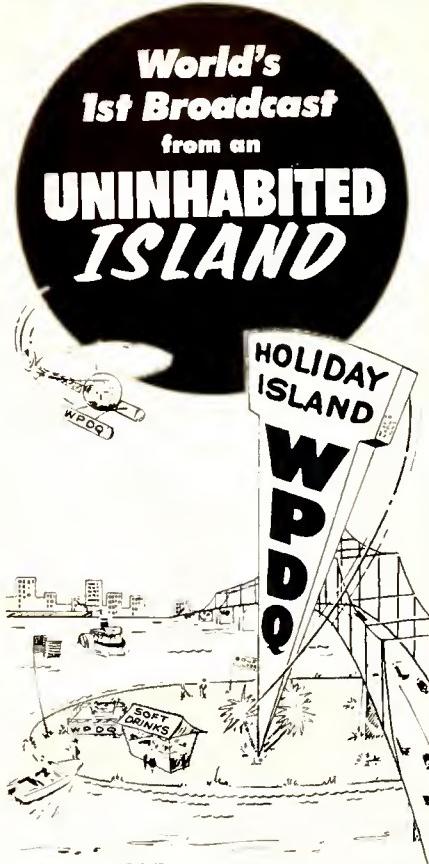
flexibility—Announcements are available in ninety, sixty, thirty and six second lengths. They can be ordered in the afternoon and on the air the same evening. Weekly plans begin for as little as \$300 and range to \$30,000. Advertisers may purchase entire programs, star vignettes, or a pure frequency schedule.

extra services—NBC Radio has pioneered the development of new links with both the consumer and the dealer. Among the most significant: NBC Radio's National-Local Plan with the advertiser's network commercial tailored for local dealer cut-in; editorial support such as the current "Summertime Is Outdoor Eating Time"; closed circuit dealer meetings; and a long list of inventive plans that add both reach and return for the advertiser.

These are the reasons so many advertisers are attracted to NBC Radio and why *52.1% of all reported sponsored hours in network radio are on the leadership network, the . . .*

**NBC RADIO
NETWORK**

ANOTHER FIRST FROM WPDQ!



Lying under Jacksonville's largest bridge, easily seen from either bank of the busy St. John's River, is a small, uninhabited island.

On July 1st, WPDQ began six full days of broadcasting operations from this "Holiday Island" while thousands of Jaxons saw, listened, and joined in the proceedings. "Holiday Island" became the 24-hour a day home of all the WPDQ favorites in Swiss Family Robinson style.

Jaxons joined in the festivities which included fireworks, a tribute to Alaska, fishing and golfing contests, and among other startling events, a full-scale U. S. Marine Landing with all the noise and trimmings. Once again, WPDQ captured the imagination of all Jaxons for undertaking the impossible to prove WPDQ is "where it's fun to listen!"

Represented by

Venard, Rintoul, and McConnell
James S. Ayers, Southeast

5000 Watts

600 KC

W P D Q

Where alert listeners tune by
choice . . . not by chance

NEWSMAKER of the week

Norman, Craig & Kummel has romped back into the air media sweepstakes with an additional \$2 million in spot television as a direct result of its recent takeover of the \$4.5 million Hertz Rent-A-Car account from Campbell-Ewald.

The newsmaker: Norman B. Norman, president of Norman, Craig & Kummel, promised Hertz executive "a tremendous effort in localization" as one of the key points in a pitch that bagged the \$4,500,000 Rent-A-Car account for this agency. Norman won out over five other contenders—Benton & Bowles, Cunningham & Walsh, Clinton E. Frank, North Advertising and the incumbent Campbell-Ewald, which has had the account for 32 years.

Norman indicated to SPONSOR that spot tv would continue to command the lion's share of the Hertz budget. Hertz's spot tv expenditure took a spectacular jump in '59 over '58. (By SPONSOR estimates, first quarter of '59 came to \$436,540 in spot tv, against \$20,710 for the entire year of 1958.) Hertz spent around \$1 million with CBS Radio for a total of 22 of 5-minute evening newscasts per week from 24 March through 20 December. Norman considers "visual impact" vital to any Hertz schedule for Rent-A-Car.

This strategy will be tied to major problems of the car renting business which Norman has familiarized himself with via an 18,000-mile junket, calling on Hertz branch offices, as Norman put it, "before we ever went to see the Hertz people."

These are the competitive and marketing problems which affect the Hertz Rent-A-Car business, as envisioned by Norman:

- *Expanding usage*—as outlined above, possibly resulting in the dual budget approach.

- *Rent it here, drive it there*—involving the complicated marketing problem of getting the car back again. Local campaigns of equal strength tied to local business or vacation needs must be running on both ends of every group. "Combination of regional zone advertising are absolutely essential," said Norman.

- *Renting as contrasted with buying*—a concept in direct competition with such hard-hitting copy appeals as "second car," "business car," "new car for that family vacation."

- *Overseas usage*—an expanding phase of the business requiring awareness in advance of a business or vacation trip. (Currently, Hertz has 313 offices in 39 foreign countries, in addition to its 1,700 branches in over 1,100 U.S. cities.)

The Hertz business substantially increases NC&K's air billing. (Its only other major air media user is Hudson Paper, which spent \$65,640 in spot tv last year.) Willys Motors, Inc. has been the agency's only hard goods account. For some time, NC&K has operated with a relatively small list of accounts, mainly packaged goods.

To handle the Hertz account, NC&K's Chicago staff will be doubled to 15 employees. Creative work will be handled in New York with exec v.p. Eugene H. Kummel heading the account group.

ARE YOU BUYING

blue sky?

OR

THE NUMBER ONE AUDIENCE?



YOU ARE BUYING BLUE SKY if you are buying WJAC-TV. Latest and most complete area survey ever made explodes WJAC-TV's blue sky claim of more than 1 million TV homes; proves WJAC-TV delivers less than 300,000 TV homes, compared with WFBG-TV's 290,600*.

YOU ARE BUYING THE NUMBER ONE AUDIENCE if you are buying WFBG-TV, Altoona-Johnstown, Pa. WFBG-TV delivers 71% greater audience than WJAC-TV and at lower cost per 1000. Latest ARB proves that WFBG-TV delivers the area's NUMBER ONE AUDIENCE**.

Talk to the research department of your advertising agency. They have sifted out the facts from the blue sky claims.



WFBG-TV

ALTOONA-JOHNSTOWN, PA.

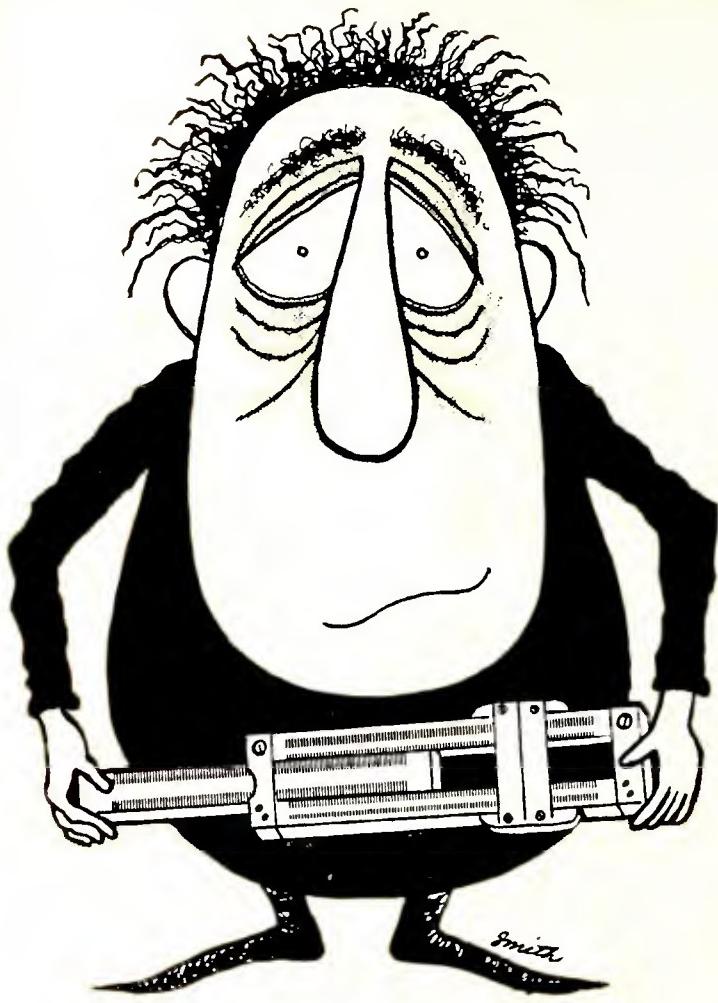
Channel 10

ABC-TV-CBS-TV

Represented by BLAIR-TV

SOURCES: *ARB, 10-County Telephone Coincidental Survey, April 27-May 3, 1959.
Television Magazine Data Book, 1959.
Television Magazine, May 1959.
A. C. Nielsen, Spring 1959.
**ARB, Altoona, April 11-May 8, 1959.

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
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WFBG-AM • TV, Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV**, Hartford-New Haven, Conn. / **KFRE-AM • TV • KRFM**, Fresno, Cal.
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York



anyone For Statistics?

Let's face it—we're in a business where statistics flow like . . . er, water.

Since this is the case, here are a few for your consideration:

In the morning, WBT's audience lead over its nearest competitor is 92%.*

In the afternoon, WBT's audience lead over its nearest competitor is 69%.*

At night, WBT's audience lead over its nearest competitor is 123%.*

Three mighty good reasons for placing your next schedule on WBT—the station that creates the nation's 24th largest radio market. Call CBS Radio Spot Sales for availabilities.

*Pulse 25 county area March 1959

WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES
JEFFERSON STANDARD BROADCASTING COMPANY

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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51.7%

of the total
automotive gross sales
are made in the
KEYSTONE COVERAGE AREA!

- Eighteen and one half BILLIONS of DOLLARS in automobiles and accessories are purchased in areas covered by Keystone stations.

We'll be happy to send you our just completed KEYSTONE AUTOMOTIVE STUDY and our latest STATION LIST. Write to our nearest office:

CHICAGO
111 W. Washington St.
State 2-8900

NEW YORK
527 Madison Ave.
Eldorado 5-3720

LOS ANGELES
3142 Wilshire Blvd.
DUndorf 3-2910

SAN FRANCISCO
57 Post St.
SUtter 1-7440

DETROIT Penobscot Building

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.



ANNOUNCING THE NEW VIDEOTAPE* TELEVISION RECORDER



* TM AMPLEX CORP.

AMPEX VR-1000B

This new model of the widely accepted Ampex Videotape* Television Recorder is now being delivered to networks and stations everywhere. With many new features and a number of refinements, it brings even greater efficiency and convenience to sta-

tion operation. For all of its new features, however, the "B" retains full compatibility with the over 360 Ampex VR-1000's already in operation, and so becomes a new and important part of the world-wide system of Ampex Videotape Television Recorders.

AND A MESSAGE OF IMPORTANCE TO THE TV INDUSTRY



MR. CHARLES GINSBURG

MR. NEAL K. MCNAUGHTEN

We at Ampex are asked many questions by station management about both tape recording and our equipment — questions directly related to the success of a television recorder installation. Of these, eight have stood out as particularly important, and they are answered here for you by Neal McNaughten, Manager of the Professional Products Division, and Charles Ginsburg, inventor of the Videotape Television Recorder ...

HOW WIDESPREAD ARE AMPEX VR-1000 INSTALLATIONS?

"The first prototypes of the VR-1000 were delivered to the three networks, ABC, CBS and NBC in the spring of 1956. Since that time more than 360 production models have gone into service throughout the world — with over 250 of these in the U.S."

WHY ARE YOU INTRODUCING A NEW "B" MODEL?

"During the year-and-a-half that we have been producing the VR-1000 on a production line basis, a number of developments have occurred and new features have been introduced. Most of these have been offered in the form of kits from time to time to VR-1000 owners. Finally there were enough of these innovations to justify the introduction of the 'B' model."

WHAT ARE THE FEATURES OF THE NEW VR-1000B?

"Very briefly — guaranteed signal-to-noise ratio of 36 db for even finer picture quality. RF/RF inter-connection for finest quality tape duplicates. Faster tape start (2 sec.) for quick cueing. Automatic brake release for easier tape handling. Adjustable tape playback speed control for lip synchronizing two or more recorders. Simplified set-up procedures. Improved accessibility. Complete, accurate monitoring. And operation aids that include full width erase, cue channel with tone generator and tape timer. Even stereo sound tracks may be added."

DO I HAVE TO WORRY ABOUT OBSOLESCENCE?

"No — not if you buy an Ampex! While there have been refinements in the equipment there has been no change in the basic operation of the Ampex Recorder itself — nor is any anticipated in the future. The present Ampex recording system has been accepted as the standard throughout the industry — by independent stations, networks, and production companies alike. We expect to see all VR-1000's and VR-1000B's in operation for many years to come."

IS THE VR-1000B COMPATIBLE

AND INTERCHANGEABLE WITH THE VR-1000?

"Yes — the 'B' is fully compatible with the VR-1000's now in operation. Tapes will be completely interchangeable."

"Interchangeability of television tapes, as with audio tapes, is

achieved when all recorder units are set up to the same standard. Since some of the factors in the 'standard' are chosen arbitrarily, the practical day-to-day reference is a standard alignment tape. With adherence to this standard, full interchangeability is assured between Ampex recorders.

"This is evidenced daily in commercial operation. Right now, 10 different companies are syndicating over 20 taped programs on a national basis — and we have a report that one, 'Divorce Court,' is now in 23 markets 'on tape'!"

CAN THE VR-1000B BE EQUIPPED TO RECORD COLOR?

"Yes. Both the VR-1000B and the VR-1000 television recorders are engineered to record color by the addition of a single rack of electronics to the basic unit. The VR-1000B can be ordered from the factory ready to record color — or the color addition can be made at any time after installation. Right now (June 1959) NBC is operating 16 VR-1000's with full Ampex color — 12 factory equipped and 4 with Ampex color added after installation. And CBS is operating 4 VR-1000's to which Ampex color has been added."

SHOULD I WAIT FOR FURTHER IMPROVEMENTS?

"No — no more than one should wait for possible refinements in next year's camera chain or transmitter. Certainly future refinements will come — but the important thing is that Ampex television recording is now a completely proved and accepted television technique.

"Evidence of this is the number of Ampex recorders in regular use throughout the country. 90 within the networks; NBC, CBS and ABC — each with approximately 30 recorders. Over 100 in independent stations. And over 20 in production companies. These users, representing every phase of the industry, DICTATE that there will be no change to basic Ampex techniques.

"And, most important — these recorders are making money — which after all is the real determining factor of when to buy. In present installations many Recorders have already paid for themselves — and almost all stations are experiencing greater income and higher profits.

"To wait — is to pass up the money-making opportunities that exist today."

IF YOU HAVE ANY OTHER QUESTIONS —

... we would like the opportunity to answer them — and to describe more fully the significance and features of the VR-1000B. Our representative will be glad to do this with you personally — may he call you for an appointment? Or if you prefer, write to Dept. 304 for our two new publications — one describing the 'B' and all its features, the other a report on how stations are making and saving money with their Ampex VR-1000's.



934 CHARTER STREET / REDWOOD CITY, CALIFORNIA
Offices and representatives in principal cities throughout the world

YOU
can
reach
63
of Mississippi
Retail Sales...
\$918,000,000
IN THE SOUTH'S
FASTEST GROWING
TV MARKET
Jackson, Miss.*
with these Jackson
stations
WJTV 12
KATZ
WLBT 3
HOLLINGBERY

* Nation's business gains leader

by Joe Csida

Sponsor backstage

A Swede and the Russ upset pay-tv cart

A Swedish man who is very fond of dancing, name of Ingemar Johansson, and a big dance act from Russia seemed destined to shape some part of the future of pay television in this country, according to developments this past week.

Ingemar has upset, at least temporarily, what seemed to be very neatly put together plans of Irving Kahn, astute president of Teleprompter, Inc., to become the No. 1 sports theater television entrepreneur in the nation. Inge did this, as has been well-publicised, by upsetting young Floyd Patterson in the third round of their bout, and relieving him of the heavyweight championship of the world.

Kahn, of course, had a very tight working arrangement with Cus D'Amato, Patterson's manager and operating head of Floyd Patterson Enterprises, for the radio, television and motion picture rights of this last Patterson bout, and presumably at least options on future Patterson struggles. There is no evidence to date that Kahn has similar arrangements with the new Swedish champion, or with Bill Rosenthal, the promoter who has the rematch rights for the next Johansson-Patterson bout. Kahn also had arrangements with many fight managers and promoters in various sections of the country relating to broadcast and motion picture rights to their bouts. The big one, as always, is the heavyweight title go, and a television impresario has little if he holds the rights to all the fights in the world except the one for the title tilts among the big boys.

Sports theater telecasts

None of this is to say that Kahn and Teleprompter may not yet come up with the next Johansson-Patterson brannigan, or with a headlock on tele and film rights involving the dimpled Scandinavian. And none of this is intended to suggest a benefit be held for Mr. Kahn, in any event.

Teleprompter did fairly well with the fight in theater television, motion picture theaters and on radio. And once again, this fight demonstrated the vast potential of theater telecasting. Here was a battle in which the sports writers, almost to a man, progressively pooh-poohed Johansson as a humpty-dumpty, handpicked by Cus D'Amato to be pushed over by his champion. They felt this way in spite of Johansson's one-round knockout of the top heavyweight challenger Eddie Machen last year. They panned the Swede's training methods. They pushed the book odds all the way up to 5½ to 1 against him.

There were efforts on Machen's part to halt the fight by litigation. It rained on Thursday, the original date set for the fight, and rained again until about an hour before fight time on Friday. Notwithstanding all this, the fight drew close to a million dollars in the



theaters, arenas, armories and auditoriums which carried it around the country. Hot fight towns like Seattle, Portland, Houston, Dallas, Minneapolis, Miami, New Haven and Pittsburgh sold out in almost every situation with ticket prices averaging out at around \$4 each. Even in lukewarm fight areas, where some of the large capacity houses were only 20% filled, the promoters and all concerned made a good deal of money. In New Haven, for example, Loew's Poli's 3,000 seats were sold. In the Jefferson Armory in Louisville, only 3,000 of the 6,500 seats were filled, but it was a highly profitable date for the promoter. In Seattle, fight manager-promoter Jack Hurley made himself a bundle by doing close to \$18,000 with the battle. Hurley also had the fight for Spokane, Portland and Tacoma, and did well in each situation.

Even after Patterson and D'Amato get their 43% and Johansson his 20%, Teleprompter's 45% came to a nice take. And the motion picture income from the films of the fight are estimated at between \$500,000 and a million dollars, depending on who's doing the estimating. Couple of interesting sidelights on the whole broadcasting-film phase of the fight: The ABC network radiocast, of course, was sponsored by United Artists for its release of the John Wayne-Bill Holden "Horse Soldiers." This is showing at the Astor in New York. And Saturday night, the night after the fight, the Astor didn't have the fight films. But the theater right next door, the Criterion, showing "Elephant Gun" did have the fight films. Price in each house was \$1.85. My son Buster and I went to see the fight films, as I'm sure did many others.

Fight films were in demand in countries all over the world. Word was around that South Africa wanted to buy them, but only if Patterson lost. Teleprompter, it's reported, turned them down. Wonder if they'll be able to lay their hands on a couple of prints anyway?

Once again it comes up Bolshoi

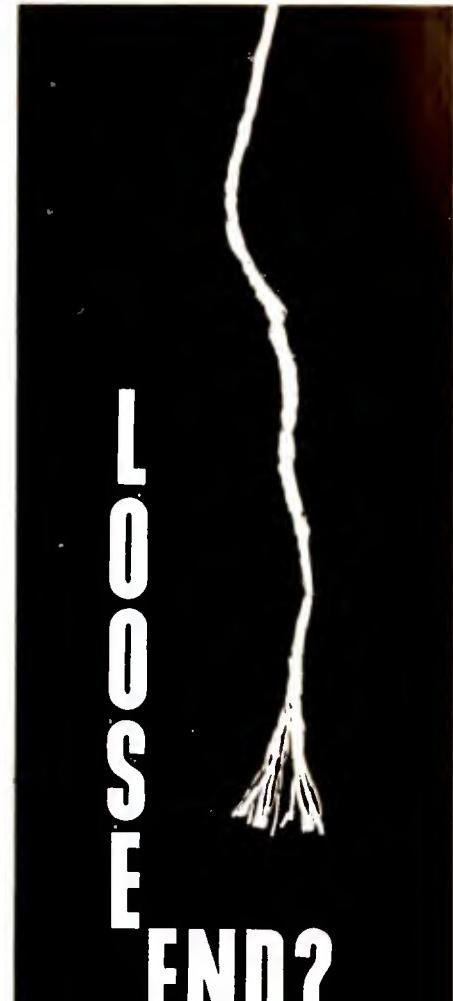
The big dance act from Russia, which is causing some heavy breathing in certain pay-tv circles, is the Bolshoi Ballet. Matty Fox made a deal with impresario Sol Hurok for the American television rights to the ballet. He spent close to \$1,000,000 videotaping about four hours of the show. He's been trying, unsuccessfully so far, to make a deal with one of the major networks to show the four hours of outstanding ballet, but with some kind of tie-in for his Skiatron home pay-tv system.

Now it's been announced that a company called Art Theatre of the Air, Inc., here in New York, has bought the American telerights to five big Russian dance groups, including the Bolshoi. Art Theatre says it has the rights to about four hours of color and black-and-white film featuring the Bolshoi, Moscow and Georgian ballets, and the Moiseyev Dancers and Red Army Ensemble. These films, according to Art Theatre, were made in Russia in 1956, 1957 and 1958. So far, Art Theatre's president, Joe Harris, hasn't made any announcements on whether he would try to place the films with a network, or to syndicate them.

At the moment, Harris is planning to have a top choreographer dub in a special commentary to go with the films. It's anybody's guess what effect this will have on Matty Fox's Bolshoi videotapes.

It is safe to say that both the Bolshoi situation, and the Johansson-Patterson situation further dramatize two inevitable and continuing television developments:

- (1) It gets to be a smaller world every day, and
- (2) In one form or another pay television must grow.



**If you haven't tied up
the biggest TV coverage
in Oklahoma's richest
market, your Advertising
Campaign has a loose end!**

**Tie up that loose end
with KOCO-TV's perfect
advertising package...
the greatest coverage
in Oklahoma at the
lowest cost per thousand!**

KOCO-TV CHANNEL 5

OKLAHOMA CITY

Charlie Keys, General Manager

 **BLAIR TELEVISION ASSOCIATES**
National Representatives

Our awards are



your rewards!

Constant quality programming pays off in audience growth and loyalty!

Peabody Award

Won by WGN-TV's Blue Fairy as the best children's program of the year.

Alfred P. Sloan Award

Presented to WGN Radio "Signal 10" for public service in promoting traffic safety. "Signal 10" documents the work of the state police of Indiana with on-the-spot recordings of actual traffic violations and instructive comments on their dangers. This popular, 25-minute feature has been made available to 17 other midwestern radio stations.

Ohio State 1958 TV Award

Presented by Ohio State University to WGN-TV for its documentary program "The Cardinal's Two Hats," based on the life of the late Samuel Cardinal Stritch.

3 Emmy Awards and 10 Plaques

WGN-TV's Fran Allison was awarded two Emmys. She was chosen best actress of the year and best saleswoman of the year.

WGN-TV's cameraman, Wilmer Butler was awarded the behind-the-camera Emmy for "best creator with material elements."

The ten plaques awarded to WGN-TV were shared by these seven WGN-TV staffers: Fran Allison, Frazier Thomas, Jack Brickhouse, Sheldon Cooper, Frances Horwich, Bob Tredler, and Bob Stebbins.

Quality programming, presented with integrity, produces award winners. It also produces rewards for advertisers who can depend on WGN and WGN-TV to deliver loyal audiences day after day, year-in, year-out.



WGN and WGN-TV

*Serving all Chicagoland
441 N. Michigan Avenue, Chicago 11, Ill.*

WE DIDN'T THINK WE'D GO SO FAR SO FAST

The final Nielsen for June (reflecting the 24 major competitive markets) is in. And of all the many happy returns ABC-TV has enjoyed this year, this one is the happiest. And by far the most sweeping.

ABC, for the first time, enjoyed the largest average share of the evening audience.

ABC, not for the first time, was tops in four out of seven nights a week—more than the other two networks combined.

And out of the 42 evening half hours, from 7:30 to 10:30 NYT, ABC was No. 1 in twenty. The other two networks were first in only eleven apiece.

To tell you the truth, we're a little surprised ourselves. This is an ad we didn't figure to run until October. But it makes for a grand summer.

Go right to the TOP — go . . .

ABC TELEVISION

Source: Nielsen 24-Market TV Report, week ending June 21, 1959, Average Share of Audience, Sun.-Sat., 7:30-8:30 PM, all commercial programs.

SPONSOR-SCOPE

11 JULY 1959
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SPONSOR
PUBLICATIONS INC.

Planners in top-rank agencies are convinced that there's nothing to stop the final quarter of 1959 from recording true "boom" levels.

Among the indices that they see favoring a whopping three months are these:

- 1) Consumers think that prices are bound to go up, hence will be inclined to spend liberally.
- 2) Dealers have been building large inventories of hard goods and they'll soon be under pressure to get these stocks moving via promotions.
- 3) The time is ideal for the marketing of new products.
- 4) Never before have big business organizations been so urgently inclined to spend for institutional, or image, building.

For more than one of the agency giants the immediate future poses an ironic paradox: Though their forecasts point to burgeoning billings, they're hesitant about budgeting for additional staff and operating expenses.

They haven't recovered yet from the psychological trauma of last year's recession. Result: Vacations have become shortened or somewhat dubious and workloads are getting heavier.

Just to cite a few of the new products that will keep the tv pot boiling this fall:

Westinghouse and General Electric will have several initiates in both the big and small appliance field of a revolutionary nature.

Kellogg's new high protein cereal (Burnett), Concentrate, will go national after a trial run on the West Coast.

Toni (North) will have a new hair rinse, Coloreade, now being quietly tested.

The Pam Co. (Arthur Meyerhoff), maker of the dry fry, will be introducing a pressure-dispensed sugarless sweetener; test markets are now being appraised.

Tv stations worried about the drift toward longer announcement units (as against I.D.s) can take heart from this: The Tea Council (Burnett) has decided to use nothing but I.D.s in its next campaign—15 October through mid-March.

The theory behind the strategy: The initial educational job of the Council has been done, and all that's needed for the immediate future is to keep the tea idea alive.

As SPONSOR-SCOPE estimates it, advertiser expenditures for tv network programming the coming season should hit a record mark of around \$350 million.

The outlay by categories: regularly scheduled nighttime programming, \$250 million; daytime programming, \$50 million; specials, \$40 million; sports, \$10 million.

Here's what the weekly program spending for regularly-scheduled nighttime shows looks like:

NETWORK	NO. PROGRAMS	WEEKLY EXPENDITURES
ABC TV	34	\$1,675,000
CBS TV	44	1,965,000
NBC TV	34	1,925,000
TOTAL	112	\$5,565,000

SPONSOR-SCOPE *continued*

Sellers of spot tv are battling it out with NBC TV for a \$1-million budget that Studebaker has set aside for fall tv.

NBC's bid: a fourth of the NCCA's 10 football games.

Revlon, from present indications, will be spending \$100,000 a week on spot tv from September to March as a supplement to its 20 hour and 90-minute programs on CBS TV.

The bulk of this spot money would go into 10 markets whose station coverage represents about 60% of cosmetic retail sales.

Revere Camera (KM&J) is setting itself for the pre-Christmas push via a schedule of prime time tv minutes from 28 September through 13 December.

A new tape recorder will be featured along with Revere's line of still and movie cameras.

Quaker Oats' Flako (Clinton Frank), one of spot radio's big users last year, may wind up in the tv camp this fall.

The only reason would be this:

Flako's package has been redesigned, and the company feels a need for visual impact to promote the change.

Another huge piece of business headed spot tv's way this fall will come from the Norelco shaver people.

The buy via LaRoche: 80 markets with an average of 10 early and late evening minutes per week. There'll also be a few network shots before Christmas. Overall cost for time will run around \$1 million.

WLAC-TV, Nashville, is certainly among the first—if not the first—to promote to its farm audience the idea that farmers should tote around a tv portable the way they carry radio sets.

The station is running about 30 spots a week urging farmers to "live where you are" via the tv portable route.

ABC TV is carrying its strong identity with westerns into the area of daytime block programing.

It will have a Monday-through-Friday strip of Restless Gun reruns.

Incidentally, syndicators also are trying to sell as daytime strips such off-network westerns as *The Californians* and *Trackdown*.

The theory could turn out a far-fetched one, but there's a school of timebuyers currently advancing the prediction that the second and third station will be loaded with more national spot this fall than the number one station.

The basis for this bit of prophecy:

The presently-loaded station can accept business only within 30 days of starting date (because it doesn't know what the renewals will be at that time). Many buyers, however, aren't going to wait. So it looks like the generally tight situation which prevailed in 1957 will repeat itself this fall.

Here's what already has happened in some agencies:

Clients have been urged to approve whatever time is obtainable for a September starting date and take a chance of improvements later in the campaign—regardless of the station's comparative status in the market.

SPONSOR-SCOPE *continued*

Spot (or ABC TV) will be the gainers from the fact that seasonal buyers in night-time network tv won't be able, as in past years, to get into either the Steve Allen or Perry Como shows. Both are sold exclusively to a single sponsor.

What makes ABC an open sesame for these short-run customers is that the network is loaded with programs that can accommodate catch-as-catch-can buys.

Seven-Up (Chicago JWT) has again hitched its tv wagon to ABC TV—this time as a customer of minute participations on nighttime programs.

For a start, the beverage will use 37 minutes between November and December in American Bandstand, The Alaskans, and Adventures in Paradise.

Included is an option giving 7-Up the privilege of switching its bulk of minutes after the first of the year to whichever is the bigger click—Alaskans or Paradise.

Pillsbury (Burnett) isn't letting General Mills corner the specials hoopla in the flour mix field.

Against General Mills' Hollywood feature remakes, Pillsbury will match its participation in six Shirley Temple Story Books (NBC TV) next season.

Incidentally, Chrysler will have Fred Astaire on again 4 November.

Another NBC note: There's a good chance of Longine (Victor Bennett) sponsoring a Chronoscope series Sunday afternoons (5:30-6) when Chet Huntley isn't occupying the spot for Kemper Insurance. The Kemper commitment is for 13 broadcasts over 26 weeks.

Watch for two of the tv networks to focus some of their sales promotion on the advantages of buying them as announcement carriers instead of spot.

All this will be done quite delicately, so as not to arouse the ire of affiliates.

One batch of figures that agencies will be seeing shortly will compare what an advertiser can get for the same budget in audience and coverage from a network announcement at night vs. prime time local station announcements.

You can anticipate this retort to the networks from stations:

The trend toward more one-hour shows has eliminated many chainbreaks and given us less spots to sell. We know your spot carriers can offer prices that station spot can't beat in terms of accumulative homes. But why rub it in with special promotion?

Westerns continue to have the choicest cost-per-thousand-per-commercial-minute—even though, generally speaking, CPMPCMs by program types are at a slightly higher level than they were last year.

Here are the latest average costs, with the number of programs noted in parentheses, and their counterparts for the like 1958 period (both based on NTI):

PROGRAM TYPE	MARCH-APRIL 1959 AVG.	MARCH-APRIL 1958 AVG.
Hour western	\$2.15 (5)	\$2.21 (4)
½ hr. western	2.91 (15)	2.57 (10)
Quiz	3.25 (9)	3.11 (17)
Situation comedy	3.43 (16)	3.84 (12)
Variety	3.62 (12)	4.76 (16)
Adventure	3.78 (8)	3.73 (10)
General drama (½ hr.)	3.85 (8)	3.36 (6)
Crime-mystery	3.97 (8)	3.68 (13)
Avg. for all types	\$3.54	\$3.53

Note: The fact that westerns as a class still lead the pack in cost-per by a goodly margin would, it seems, belie the theory advanced by some researchers that the scheduling of one western against another has tended to dilute sets in use.

SPONSOR-SCOPE *continued*

General Mills and DFS appear to be in the middle of that contractual ruckus between Walt Disney and ABC TV, involving mainly the Mickey Mouse Club.

Seems that DFS came up with the idea of spotting MMC for viewing by the young set when they came home for lunch. But — and here's where the rub came in — it wouldn't be on ABC, because General Mills already is committed for another cartoon strip on that network at 5:30-6 p.m.

Trade commentary: The fact that ABC can argue with Disney marks the end of an era, for ABC got its first big initial push from that quarter.

For the first time in months, average daily hours of viewing as compared to 1958 took a hike in May.

This May's Nielsen average: 4 hrs. 31 mins. Year ago: 4 hrs. 14 mins.

According to the new ratecard put into effect last week, gross time costs on NBC TV have gone up 4-5% within the past year.

Here's a comparison of station costs for Class A time:

LINEUPS	1959	1958
1 hr. 100 stations	\$109,400	\$104,500
1 hr. 195 stations	129,880	123,160
½ hr. 100 stations	65,640	62,700
½ hr. 195 stations	77,928	73,920

The average evening hookup is 130 stations, which in gross billings represents about \$118,000 for an hour and \$71,000 for a half-hour.

Note: The discount structure remains unchanged. Roughly, the average net for the regular nighttime advertiser would be \$100,000 for an hour and \$60,000 per half-hour.

Whenever you've got a sellers market, you're bound to hear murmurs of "anti-trust" from the smaller buyers.

A couple of agency sources told SPONSOR-SCOPE this week that they had clients who were complaining of the inequity and competitive handicap they were facing in network tv because of the much larger discounts accorded the giants in their field.

If you have any doubts whether housewives in the higher income groups view daytime tv to any appreciable extent, ask NBC TV for a poll it has just completed on daytime audiences by income levels.

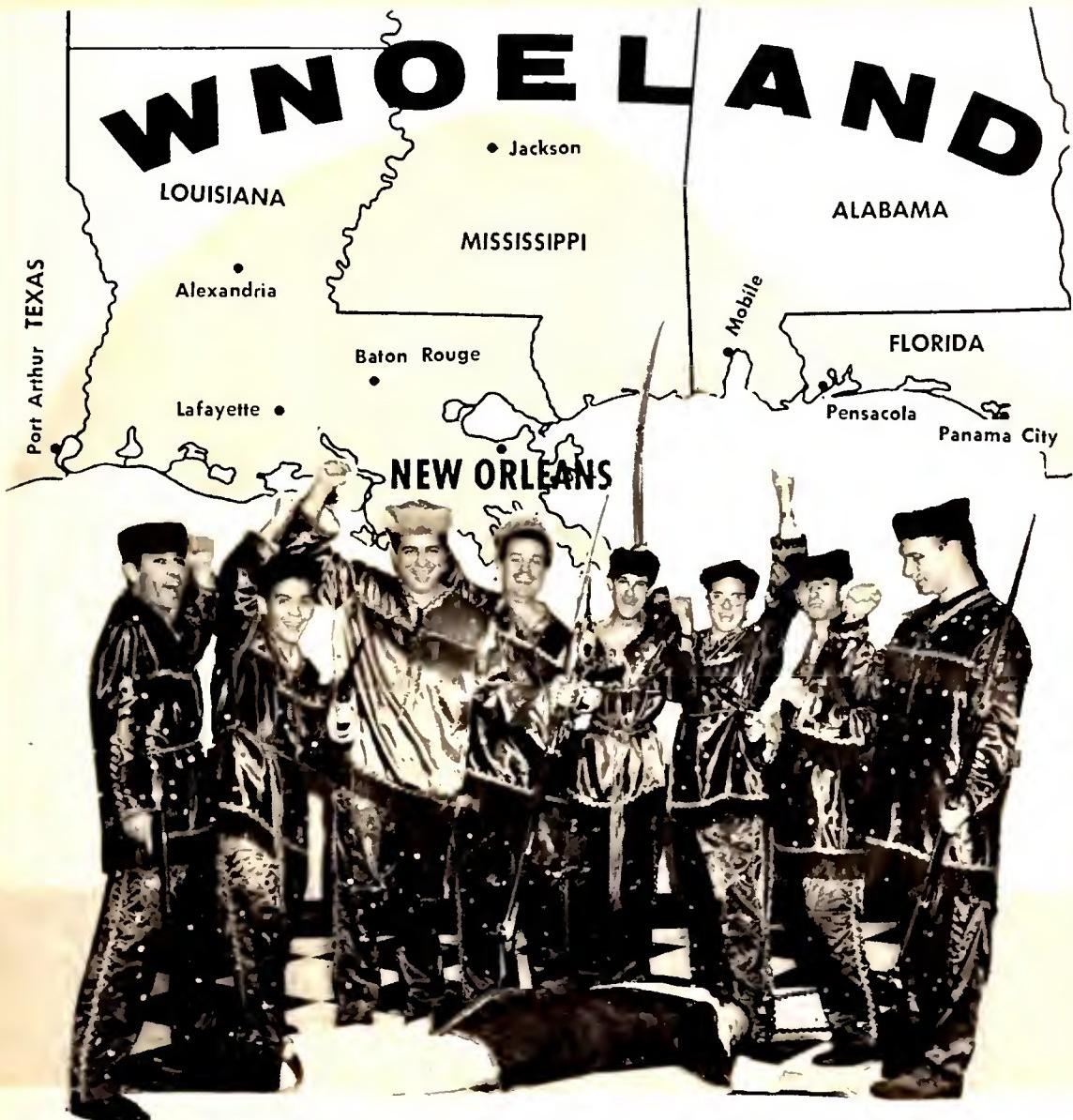
It tackled the job as a challenge to an advertiser with a high-priced item who wanted to make sure that daytime tv had the prospects he required before renewing his contract.

The poll among 3,000 housewives on what attention daytime tv got from them showed these percentages:

INCOME GROUP	WATCH REGULARLY OR OCCASIONALLY	DON'T WATCH
Under \$5,000	69.9%	31.1%
\$5,000-7,500	70.4%	29.6%
\$7,500 and over	59.2%	40.8%

P.S.: NBC got the renewal.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 44; News and Idea Wrap-Up, page 58; Washington Week, page 53; SPONSOR Hears, page 56; Tv and Radio Newsmakers, page 78; and Film-Scope, page 54.



WNOE Wins The Battle Of New Orleans

**NOW
NO. 1**

in
NEW ORLEANS

"FIRST We Took The Countryside,

Latest A. C. Nielsen Station Index (Dec.-Jan. 1959)

Latest C. E. Hooper (Biloxi-Gulfport, Miss.)

AND THEN We Took The City!"

Latest A. C. Nielsen Station Index (Dec.-Jan. 1959)

Latest C. E. Hooper—New Orleans (May-June 1959)

wnoe
50,000 Watts, 1060 KC
NEW ORLEANS

James A. Noe, Jr., Vice President & General Manager
Cleve J. Brien, General Sales Manager
Bud W. Connell, Program Director
Represented nationally by Avery-Knodel, Inc.

WOPA

is the
most
effective
sales force
in the
**CHICAGO
NEGRO
MARKET**

with
Chicago's Greatest
Air Salesman

1490 kc.
102.7 mc.

represented
by
Bernard
Howard & Co.,
Inc.



**BIG
BILL
HILL**

Same ownership as WDIA—Memphis

**CHECK ✓ and
DOUBLE CHECK ✓**

✓
WTHI-TV offers the
lowest cost per thousand
of all Indiana TV
stations!

VV
One hundred and eleven
national and regional
spot advertisers know that
the Terre Haute market is
not covered effectively
by outside TV.

WTHI-TV

CHANNEL 10 • CBS-ABC

**TERRE
HAUTE
INDIANA**

Represented Nationally
by Bolling Co.



Timebuyers at work

Jeff Fine, Doherty, Clifford, Steers & Shenfield, New York, feels that a great deal of promotion material is badly prepared, and some instances, survey figures are inaccurate. "Often we get in mail a brochure from a station announcing that it is 'first in latest survey,'" Jeff says. "But the survey and dates aren't indicative. For all we know, the survey may be three years old. Radio set ownership figures are thrown around loosely too, without documentation. We don't want slick estimations, we want facts and sources." Jeff also points out that some stations have misinterpreted share-of-audience figures. Example: a station leads in share-of-audience in the market *only* on Saturday and Sunday; its competitor leads the rest of the week, Monday through Friday. But by totaling the figures for the entire week, then dividing to get an average figure, it shows itself to have the biggest share-of-audience. "These practices accomplish nothing in the long run," Jeff says, "and can only cause tremendous loss in station integrity."



Nathan Pinsof, Edward H. Weiss & Co., Chicago, thinks that crowded network TV conditions this coming season will cause agency problems in both network and spot areas. "All three networks are nearly sold out, and a large number of advertisers who usually buy network at the last minute in the fall are going to be without availability," Nate points out. "Doubtless, many of these advertisers will commit their budgets to spot TV as a result, and many of them will suffer as stations try to grab off as much business as possible." Nathan thinks that this may create a situation where many stations will be tempted to triple-spot at every opportunity, so that agencies will have to be more diligent than ever in the handling of their buys and in policing their spots. "At the

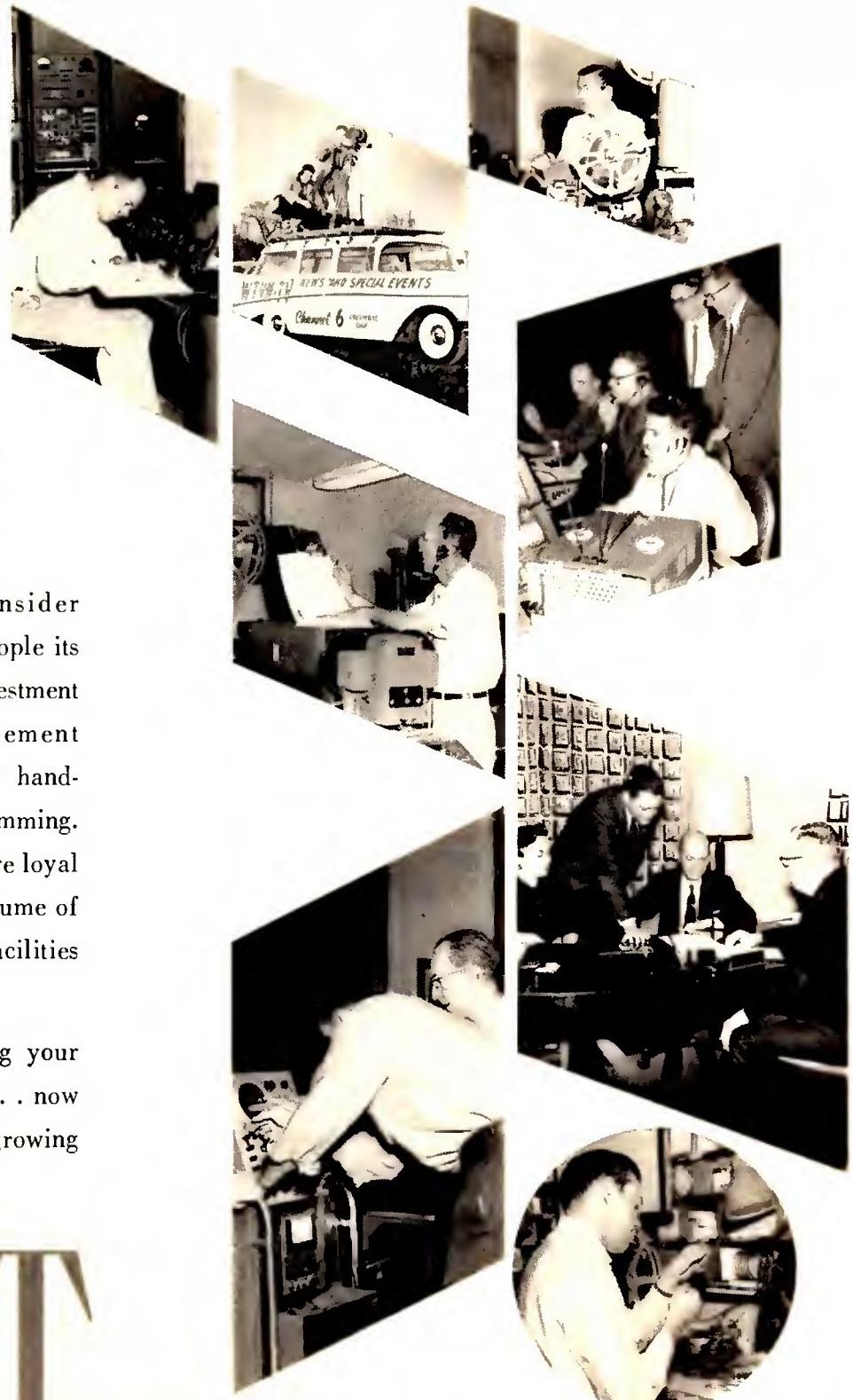
same time," Nathan says, "agencies with network shows will be plagued with the problem of local triple-spotting cutting into the net commercials, and it will be equally important that they also monitor the stations very carefully to keep the stations in line."



these are assets

THE TAFT STATIONS consider skilled, creative, experienced people its most important assets. This investment in people, from top management through every level, pays off handsomely in high quality programming. This policy results in larger, more loyal audiences and . . . increased volume of sales for Advertisers using the facilities of the Taft Stations.

If you are interested in having your advertising dollars earn more . . . now is the time to invest them in growing Taft Stations.



the TAFT radio and television stations



WKRC-TV
Cincinnati, O.



RADIO and FM



WTVN-TV
Columbus, O.



RADIO and FM



WBIR-TV
Knoxville, Tenn.



RADIO and FM



WBIR-TV
Birmingham, Ala.



RADIO and FM



WKYT-TV
Lexington, Ky.

Sales Representatives: The Katz Agency, Inc., *The Young Television Corp. Sales Office: Radio Cincinnati

WSM
(Established 1925)

THE JOHN BLAIR STATION
Basic NBC Affiliate

NAB

Rates effective March 1, 1959.
Rates received March 2, 1959.

Owned and operated by WSM, Inc.

Personnel

President—John H. DeWitt, Jr.
General Manager—Bob Cooper.
Promotion Manager—Mrs. Trudy Stamper.

Representatives

John Blair & Company.

Mailing Instructions

Business Office and Studio—National Bldg., Seventh Ave., and Union St., Nashville 3, Tenn., telephone Alpine 4-5656.

Transmitter—Located 12 miles in the country.
Wave-Power-Time Operating power—50,000 watts.
Frequency—650 kilocycles.

Non-directional.
Licensed to operate on clear channel full time.
Operates on Central Standard Time.

Operating schedule:

Agency Commission

13% to recognized agencies on net charges for station time and talent. No commission on line charges. No cash discount. Bills due and payable on or before the 15th of the month following that in which the broadcasting is done.

General Advertising

For combination rates see NBC Radio Network.

Advertising of alcoholic beverages not accepted.

No periods sold in bulk for resale.

Station rates and talent charges subject to change without notice.

CLASS "A"					
	(6:00 p.m. to 10:30 p.m. daily)	1 hr.	1/2 hr.	1/4 hr.	5 min.
1 time.....	420.00	275.00	180.00	115.00	
52 times.....	409.50	268.12	175.50	112.13	
104 times.....	399.00	261.25	171.00	109.25	
156 times.....	388.50	254.38	166.50	106.38	
208 times.....	367.50	240.63	157.50	100.63	
260 times.....	346.50	226.88	148.50	94.88	
312 or more times.....	315.00	206.25	135.00	86.25	

CLASS "B"					
	(7:00 a.m. to 6:00 p.m. and 10:30 p.m. to 11:00 p.m.)	1 hr.	1/2 hr.	1/4 hr.	5 min.
1 time.....	210.00	137.50	90.00	57.50	
52 times.....	204.75	134.06	87.75	56.06	
104 times.....	199.50	130.63	85.50	54.63	
156 times.....	194.25	127.19	83.25	53.19	
208 times.....	183.75	120.31	78.75	50.31	
260 times.....	178.25	113.44	74.25	47.44	
312 or more times.....	157.50	103.13	67.50	43.18	

CLASS "C"					
	(6:00 a.m. to 7:00 a.m.)	1 hr.	1/2 hr.	1/4 hr.	5 min.
I time.....	153.50	102.75	67.50	43.15	
52 times.....	153.56	100.18	65.81	42.08	
104 times.....	149.62	97.61	64.12	41.00	
156 times.....	145.69	95.04	62.44	39.91	
208 times.....	137.51	89.91	59.06	37.78	
260 times.....	129.94	84.77	55.69	33.60	
312 or more times.....	118.12	77.00	50.62	32.36	

CLASS "D"					
	(11:00 p.m. to 6:00 a.m.)	1 hr.	1/2 hr.	1/4 hr.	5 min.
I time.....	105.00	68.50	45.00	28.75	
52 times.....	102.38	66.79	43.88	28.03	
104 times.....	99.75	65.08	42.75	27.31	
156 times.....	97.13	63.36	41.63	26.59	
208 times.....	91.88	59.94	39.38	25.16	
260 times.....	86.63	56.51	37.13	23.72	
312 or more times.....	78.75	51.38	33.75	21.56	

ANNOUNCEMENTS					
(7:00 a.m. to 9:00 a.m. Monday through Saturday and after 10:30 p.m. Saturday)					
	1 minute	Stationbreaks	Each Per wk.	Each Per wk.	
Less than 6 weekly.....	55.00	.....	39.00	.....
6 weekly.....	50.00	300.00	35.00	210.00	
12 weekly.....	46.00	552.00	32.00	384.00	
18 weekly.....	43.00	774.00	30.00	510.00	
24 weekly.....	40.00	960.00	28.00	672.00	
30 weekly.....	36.00	1,080.00	25.00	750.00	

ANNOUNCEMENTS					
(9:00 a.m. to 10:30 p.m. Monday through Thursday; 9:00 a.m. to 7:00 p.m. and 10:00 p.m. to 10:30 p.m. Friday; 9:00 a.m. to 7:00 p.m. Saturday)					
	1 minute	Stationbreaks	Each Per wk.	Each Per wk.	
Less than 6 weekly.....	45.00	.....	32.00	.....
6 weekly.....	42.00	258.00	30.00	180.00	
12 weekly.....	39.00	480.00	28.00	336.00	
18 weekly.....	35.00	630.00	25.00	450.00	
24 weekly.....	32.00	765.00	22.00	528.00	
30 weekly.....	27.00	810.00	19.00	570.00	

ANNOUNCEMENTS					
(6:00 a.m. to 7:00 a.m. Monday through Saturday and all day Sunday)					
	1 minute	Stationbreaks	Each Per wk.	Each Per wk.	
Less than 6 weekly.....	30.00	.....	21.00	.....
6 weekly.....	27.00	162.00	20.00	120.00	
12 weekly.....	23.00	276.00	19.00	123.00	
18 weekly.....	22.00	376.00	18.00	131.00	
24 weekly.....	21.00	504.00	17.00	148.00	
30 weekly.....	20.00	600.00	16.00	140.00	
Less than 6 weekly.....	18.00	165.00	13.00	78.00	
6 weekly.....	16.00	192.00	12.00	141.00	
12 weekly.....	15.00	270.00	11.00	198.00	
18 weekly.....	14.00	336.00	10.00	240.00	
24 weekly.....	13.00	390.00	9.00	270.00	
30 weekly.....	12.00	450.00	8.00	330.00	
"Friday Night Frolle"—7:00 p.m. to 10:00 p.m. and "Grand Ole Opry"—7:00 p.m. to 10:30 p.m. Saturday, announcements adjacencies)	65.00	.....	65.00	.....
Less than 6 weekly.....	73.00	438.00	63.00	378.00	
6 weekly.....	71.00	852.00	61.00	732.00	

13th largest daytime audience

WSM

The heart of the

WSMpire

202
Counties

Nielsen Coverage

Service reports weekly daytime audiences in Tennessee, Kentucky, Alabama, Mississippi and Georgia that total half-million radio homes! The 13th largest daytime audience in the nation, largest in the South!



Pulse-Rated Center of WSMpire 103 count

Largest Pulse Survey Ever Taken

	Weekdays	WSM	"B"	"C"	"D"	"E"	"F"
WSM leads in every rated quarter-hour with an average of well over twice the next station—and in most cases a higher rating than all other stations combined!	6 A.M.-12 N	42	23	13	9	7	6
	12 N-6 P.M.	44	22	12	11	7	5
	6 P.M.-12 Mid	52	18	14	10	—	4
	Saturday	6 A.M.-12 N	52	17	13	7	6
	12 N-6 P.M.	50	14	13	9	7	7
	6 P.M.-12 Mid	61	14	13	7	—	4
	Sunday	6 A.M.-12 N	61	12	10	4	9
	12 N-6 P.M.	52	18	13	7	6	5

IDENTIFICATIONS

News—Monday through Friday:
Class "A", flat per week.....
Class "B", flat per week.....
Class "C", flat per week.....
Class "D", flat per week.....
News—Monday through Friday:
Special Features
Grand Ole Opry—following rates are for both time and talent and are flat, no discounts:
Per 1/2 hour between 7:30 & 10:30 p.m..... 500.00
Per 1/2 hour between 10:30 & 11:00 p.m..... 300.00
Per 1/2 hour between 11:00 p.m. and 12:00 midnight..... 200.00
Per 1/4 hour between 7:30 p.m. to 8:00 p.m. and 10:30 p.m..... 275.00
Per 1/4 hr. between 10:30 p.m. and 11:00 p.m..... 200.00
Per 1/4 hour between 11:00 p.m. and 12:00 midnight..... 150.00
"Noontime Neighbors"—Following rates are for both time and talent and are flat—no discounts:
1 ft. 1 ft.
1/2 hour..... 200.00 525.00 800.00

DISCOUNTS
Discounts allowed retroactively on the number of consecutive broadcasts given within a year. Announcements and program periods cannot be combined to earn larger discounts. The above rates are guaranteed for a period of six months from the date of first broadcast or for six months from effective date of any increase in these rates, providing advertising is actually running at the time of effective date and the increase is provided that the broadcasts continue without interruption.

Closing Time

Typewritten or printed copies of addresses or

list must be submitted for station's approval at least

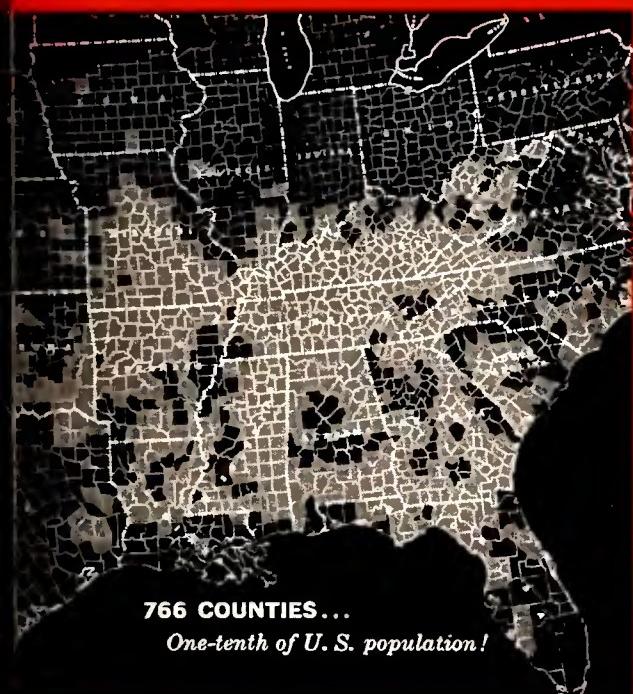
hours in advance and must conform to police

station management.

SPONSOR • 11 JULY 1959

Third largest nighttime audience in U. S.

pire



766 COUNTIES...

One-tenth of U. S. population!

One out of Every Ten Americans!

One tenth of the population of the entire United States lives in the 766 Counties that make up the WSM Nighttime Radio Market. This intensely loyal audience represents a market of such size and buying power that it must be reached by any advertiser desiring to sell the Central South.

Check Pro Rata Cost per WSM State Coverage

Pro Rata Cost Per State Weekly Daytime Audience

	Number of Radio Homes Reached	% of WSM Weekly Total Audience 526,066 homes	Pro Rata State Cost 1 min. 1 time \$45.00
TENNESSEE	293,848	56%	\$25.70
KENTUCKY	128,554	24%	13.80
ALABAMA	66,931	12%	5.40
Mo. Ark. Miss. Ga. and Misc. States	34,754	3%	3.60

Pro Rata Cost Per State Weekly Nighttime Audience

	Number of Radio Homes Reached	% of WSM Weekly Total Audience 1,054,499 homes	Pro Rata State Cost 1 min. 1 time \$45.00
TENNESSEE	279,885	26%	\$11.70
KENTUCKY	174,111	16%	7.20
ALABAMA	124,493	11.6%	5.22
ARKANSAS	47,293	4.4%	2.00
FLORIDA	27,118	2.0%	.90
GEORGIA	60,442	5.6%	2.52
ILLINOIS	14,144	1.3%	.58
INDIANA	6,682	.6%	.27
IOWA	1,690	.1%	.04
KANSAS	2,061	.1%	.04
LOUISIANA	15,306	.1%	.03
MISSISSIPPI	10,272	.6%	2.97
MISSOURI	52,250	4.9%	2.21
NEBRASKA	2,560	.2%	.09
NORTH CAROLINA	55,696	5.1%	2.30
OKLAHOMA	9,970	.1%	.04
SOUTH CAROLINA	14,611	1.2%	.44
TEXAS	14,597	1.3%	.59
VIRGINIA	13,818	3.1%	1.40
WEST VIRGINIA	11,091	.9%	.31

W S M...Day or Night delivers extensive coverage throughout the entire Central South. This coverage, plus WSM's unprecedented live programming, Grand Ole Opry talent, and farm service offers the advertiser a sales tool of extraordinary effectiveness at low cost.

WSM MARKET DATA based on Nielsen Survey (SRDS Consumer Markets)

STATE (no. of Counties)	POPULA- TION	% OF STATE	CONSUMER INCOME	TOTAL RETAIL SALES
Alabama (51)	1,908,600	59%	\$ 2,212,073,000	\$ 1,387,541,000
Kansas (50)	836,000	47%	926,623,000	653,022,000
Florida (34)	584,700	13%	454,654,000	542,377,000
Georgia (105)	1,425,300	37%	1,433,944,000	1,010,829,000
Illinois (21)	341,700	3%	435,654,000	280,191,000
Indiana (8)	165,300	4%	236,009,000	143,625,000
Iowa (3)	44,900	2%	60,775,000	45,329,000
Kansas (4)	65,000	3%	75,518,000	80,125,000
Kentucky (98)	1,874,900	61%	1,988,029,000	1,238,691,000
Louisiana (22)	589,800	19%	558,225,000	340,874,000
Mississippi (62)	1,291,600	59%	1,079,304,000	791,147,000
Missouri (62)	1,013,600	24%	1,109,714,000	911,098,000
Nebraska (9)	74,600	5%	103,690,000	84,308,000
North Carolina (46)	1,551,800	34%	1,669,137,000	1,112,908,000
Oklahoma (19)	306,800	13%	333,737,000	242,498,000
South Carolina (23)	872,900	36%	980,782,000	639,443,000
Tennessee (83)	2,106,300	60%	2,505,453,000	1,664,295,000
Texas (15)	341,400	4%	422,311,000	385,858,000
Virginia (21)	717,800	18%	643,588,000	493,003,000
West Virginia (28)	752,800	38%	862,885,000	470,213,000
Wisconsin (2)	22,200	1%	25,718,000	18,927,000
TOTAL	16,888,600		\$18,117,823,000	\$12,536,302,000

(based on Nielsen Coverage Service Survey -
areas in which WSM has reportable day or night
market coverage; SRDS 1/1 59 Consumer Market Data)

W S M

Clear Channel 50,000 Watts

Bob Cooper, Manager
REPRESENTED BY

JOHN BLAIR & COMPANY

owned and operated by
The National Life and Accident Insurance Company

**The Governor
Speaks to the
Community thru**

KWTV
OKLAHOMA CITY



Having a 47-county Oklahoma Community Coverage poses a responsibility to KWTV in the field of public service.

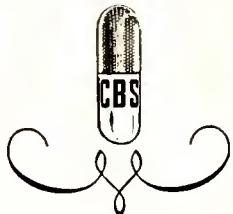
Every other Wednesday, J. Howard Edmondson, Oklahoma's youthful Governor spends a Class A half-hour with KWTV's News Director, Bruce Palmer, in reporting to the KWTV Community. At times, the Governor has asked for letters and telegrams in expression of the people's views on an issue. Literally thousands of replies have opened the eyes of many Oklahoma legislators to the feelings of the people.

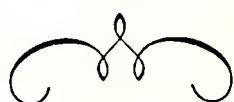
Powerful proof of KWTV's 47-county Oklahoma community coverage, service and AUDIENCE!

CBS

BUY the TOWER with SALESpower in Oklahoma!

See your PETRYman


WBNS RADIO
COLUMBUS, OHIO
John Blair & Co., Representatives



Our sixth annual free Zinnia Seed offer brought 23,727 requests from 232 towns in 58 out of 88 Ohio counties. This even out-pulses our Pulse.

**49th an
Madison**

Sponsor Backstage

I was very much interested in the 2 May column. I like to see people getting away from always multiplying the same numbers by the same other numbers. One always comes up with the same answers that way, and it's not surprising the change is so hard to affect. Change begins to be observable when someone says: "Wonder what would happen if we multiplied x by z instead of by y ." To do this, one doesn't even need to know whether x and y and z are the kinds of numbers that can be multiplied. All you have to do is punch them into a machine and see what comes out. You can do it with telephone numbers, program ratings or the number of stitches Aunt Minnie dropped when she knitted her last sweater. At least, let's try it and see what happens. We know at least one thing will happen: someone is going to have to think.

I suggest that you could go one step further when you make analyses like the one on 2 May. After you have played around with the top ten, do the same thing with the bottom ten—or ten from farther down on the list. If what you say about the top ten is also true about the bottom ten—but in reverse—you've got something.

Kenneth H. Baker
v.p. KBES-TV
Medford, Ore.

Co-op—sell the retailer!

The first article of your two-part series does a splendid job of pointing up both the evils and advantages of co-op advertising, and describes excellently both the excuses many manufacturers use to rule out radio and tv and the falseness of these excuses.

I do hope however that Part Two will come to grips with what has always seemed to me to be the fundamental reason for this apparent discrimination—acceptance.

For tv, acceptance is a relatively

WMBD

JUST OUT!

March Pulse Survey



**FIRST
in total
AUDIENCE!**

PLUS MORE ADULT
LISTENERS THAN ANY
OTHER PEORIA
RADIO STATION

6:00 A.M. - 12:00 Midnight
WMBD Radio Dominates
the Peoria Area.

**AND FIRST WITH
NATIONAL
ADVERTISERS**

**70% USE WMBD
EXCLUSIVELY**

Week of March 16, 1959
44 National Advertisers

**in Peoria Market
(Scottie Bureau)**

WMBD MARKET DATA

Population	531,900
Households	165,000
Retail Sales	\$725,261,750
Food Sales	\$142,488,750
Drug Sales	\$ 17,826,250
Effective Buying Income	\$ 991,150,000
Income per Household \$	6,007

**EXCLUSIVE
NATIONAL REPRESENTATIVES
PETERS, GRIFFIN, WOODWARD, INC.**

WMBD

difficult achievement for a medium which in many major markets has been forced to price itself beyond the reach of many retailers.

This is not an excuse for radio, however. The fact is, it seems to me, that co-operative advertising—which is advertising designed by manufacturers for the fundamental purpose of benefiting their retail outlets—must by its very nature be retailer-controlled to a tremendous extent.

Neither radio nor tv has ever developed, as a medium, the deep, warm, personal intimacy which exists between the retailer and the newspaper. (I refer you to your own articles—"Food: \$50 Billion Challenge," 23 and 30 May).

This is by no means a condemnation of either medium. Both are young, strong, boisterous media which have been able to capitalize so tremendously on their capacity to capture the imagination that they have had no great need to resort to greater sales-subtlety.

When radio—and tv—succeed in cultivating the retailer's warm and deep friendship and intimacy, I feel confident a full share of co-op—along with many other commercial achievements undreamed of today—will be amply available. And with so many fine broadcasters working so well to that end, it will not take too long.

Morton Lowenstein
*Phila. Spot Sales
Philadelphia, Pa.*

Plaudits for statistics

I've derived so much benefit from your bright and informative June 20th issue that I feel impelled to say so. If more readers made their likes and dislikes known to publishers, service magazines could provide increasingly helpful service.

Of particular interest and benefit to me always are the "case history" articles such as those on Shulton and Ronzoni in this issue. By reading in detail about the "why's" of specific strategy and success, I feel better able to produce and judge creative ideas advertising and selling.

I'm sure that the majority of your readers profit from and look forward to these case histories in SPONSOR weekly. Again, my compliments and best wishes.

Samii Sinclair Baker
*Donahue & Coe
New York*

JEFF'S



© Lassie Programs, Inc., 1959

COLLIE

**RENEWALS POURING
IN FOR 2 *selling*
ND YEAR!**

Already renewed for next season in market after market, JEFF'S COLLIE proves itself the "sponsor's best friend!"

Washington

Baltimore

Minneapolis

Cincinnati

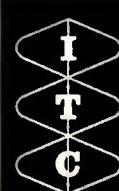
Honolulu

Lincoln

South Bend

...and many more!

*Inquire about availabilities
in your market!*



**INDEPENDENT
TELEVISION
CORPORATION**

488 Madison Ave. • N.Y. 22 • Plaza 5-2100

The three top-rated personalities in New Orleans are on...



MISS GINNY with Romper Room

Miss Ginny has proven that it is possible to build a big morning audience. On Romper Room she presents games, films, storybook time—entertainment that makes kids 6 to 60 come back for more all week long.

*Represented nationally
by the Katz Agency*

WWL-TV

Channel 4

MORGUS the Magnificent on House of Shock

Check the ratings, any ratings, and you'll see that Morgus and the House of Shock rate top on Saturday night TV in New Orleans. This is the man whose fans have tied up an entire telephone exchange "just to talk with Morgus." The Senior Class at Tulane University School of Medicine has awarded Morgus an "honorary degree" in medicine—and he's being boosted as a candidate for Governor of Louisiana!



UNCLE HENRY with Popeye & Pals

Weekdays at 5:15 kids all over town flock to tune in the Pied Piper of New Orleans—Uncle Henry Dupre. They love this genial entertainer, whose television and radio career in New Orleans spans 27 years.

WWL-TV Channel **4**
NEW ORLEANS

RADIO RESEARCH—



ARE ADMEN WRONG ABOUT IT?

WHEN AGENCY MEN INSIST THERE ISN'T ENOUGH RESEARCH ON RADIO, THEY ARE CLOSING THEIR EYES, SAY BROADCASTERS

For all the individual printed pieces of basic radio research turned out last year were filed in one place, would take a file drawer about 35 feet long. If every piece of station or rep firm promotional research (either based on the basic research or developed fresh at local level) were added to this muddle of paper, it would probably make a single

pile close to eight stories high and would weigh in the neighborhood of a ton-and-a-half.

The Pulse alone turns out about 16 feet of radio ratings each year.

In the last five years, Radio Advertising Bureau's total bill for basic radio research amounted to more than \$2.5 million.

Yet some admen are prone to say that radio needs a lot more research.

In its 13 June issue, SPONSOR reported a poll of admen in the 20 top agencies ("Why radio is hurting for facts"), found them professing a need for much more research by radio before the medium could stack up against its competitors—tv, newspapers, magazines.

It is highly unlikely that anything this article reveals will change the opinions of these admen: they will stick to their premise.

But the fact remains that no other medium, over the years and currently, has been more thoroughly researched than radio.

Want to know how many listen to Station X in market Y? Pulse, Nielsen and Hooper can tell you the facts.

Want to know what medium the housewife was last exposed to before she took off for the supermarket? Ask Radio Advertising Bureau.

Want to know how many teenagers are tuned in at 4:30 p.m.? Ask any of the rating services.

Want to know who is listening at the beaches or summer cottages? Want to know what stations in an area car radios are tuned to? Try the same sources; they have the dope.

Want to know what kind of music the 35-year-old housewife prefers on radio? Ask Ohio State University.

And if you want to know how much money the average fm aficionado earns a year and whether he finished college—well, there are answers for that, too. Radio has plenty of answers.

The answers are available from

many sources—rating services, RAB, Station Representatives Association, Institute for Motivational Research, market research organizations such as Vicary or Politz, networks, stations, station groups, station rep firms, Broadcast Advertiser Reports, SPONSOR and other trade magazines.

Reactions to SPONSOR's recent piece were sometimes volcanic.

"Nonsense," said one adman. "No other medium—print or tv—can come up with anything approaching the quantity and depth of radio research."

"Radio is researched from hell to breakfast," said another. "Maybe there's so much stuff available they can't see the woods for the trees."

Maybe they can; maybe they can't. The fact remains, there are plenty of





CUSTOMER RESEARCH: In a supermarket (l), RAB conducts its new "On-Target" study on actual purchasers, finds six out of 10 buyers of frozen foods are reached by radio on day of buying. **IN-HOME RESEARCH:** A Pulse interviewer (above) probes listening pattern of a U.S. radio family. **PROMOTIONAL RESEARCH:** Rep firms, networks and stations turn out endless stream of data. At Adam Young Inc. (r), the research team puts together new 60-market radio report as a guide to buyers



facts around if media buyers care enough to look for them. This is the contention of most broadcasters and some admen who took exception to the recent SPONSOR article.

Before hauling out the criticisms of that story, here is a recap on what the story was about, what admen said that was wrong with radio research: (1) Radio's lack of facts makes it a defensive in-fighter. (2) TV and print research is broader, more persuasive. (3) Not enough money is being spent on radio research. (4) Ratings stress metro rather than total area tune-in. (5) There's too much reliance on cost-per-1,000 figures.

"The only valid point," says Dr. Syd Roslow, head of The Pulse, "is the part about too much reliance on cost-per-1,000. That's perfectly true. We've always said that a rating is not a price tag for anything—that it's far better to have a smaller audience of *customers and prospects* than a big audience of the 'I-don't-cares.'

On all the other points brought up by admen, Roslow disagrees vehemently. "The views of these representatives of the top 20 agencies is puzzling," he told SPONSOR. "One

has only to take a look at the recent Radio Advertising Bureau dollar figure estimates for the top 20 investors in spot radio. Of the top 20 clients, 13 are represented by agencies within the select group which felt radio was lacking in research. These 13 agencies bought some \$33.5 million worth of spot radio.

"General Motors \$5.4 million," continued Roslow, "was not invested by mediocre agencies, and JWT would certainly deny that it spent \$5 million for Ford out of blissful ignorance. The cigarette companies [See Where there's smoke there's radio, SPONSOR 4 July] apparently were satisfied with radio's statistics. American Tobacco didn't spend \$4.6 million last year just for fun, nor did R. J. Reynolds with its \$4.7 million investment.

Sure there are a few copy cats who are impressed by the 'No Sale' sign of some large food and soap manufacturers. But what is misleading about radio advertising is some quickie thinking confined almost exclusively to certain big 'bellwether' accounts. If you check the whole RAB list, however—not just these misleading toppers—the ex-

penditures of the savvy blue chips roll up into an impressive volume.

"Now," said Roslow, who has been scrutinizing radio since 1941, "add to this the fact that local radio advertising last year hit \$370 million."

This latter point is irrefutable. The local radio advertiser has been on the media scene a long time, and since the beginnings of radio it has been he—with voluminous numbers and evidence—who has led the national advertiser and his agency through the radio wonderland. It was the local merchant who first discovered the prime time of night broadcasting in the earliest days of radio when families huddled around the super-hetrodynes logging distant signals. After he discovered the golden hours, he was repaid by being squeezed out of them during net radio's hey-day by the national accounts. So he simply went out and discovered new times to advertise—the radio times that are worshipped today by the same nationals who have since pulled out of nighttime—the traffic hours of 7 to 9 a.m. and 1 to 6 p.m.

The local merchant always has been satisfied with a minimum of radio

research. So long as store traffic is heavy and the cash register rings frequently, he has all the proof he needs on radio's efficacy.

"Actually," says Roslow, "the 'trouble' with radio could be that it is over-researched. It has been reduced to the same myopic scrutiny as trade papers. In comparison with any other

consumer medium, radio has such a glut of information that it sometimes seems hard to sort out."

Whether such information is hard to sort out or not, the fact remains that there are answers to just about every conceivable question one might ask about radio, and they are being sorted out by many careful buyers.

SO WHAT DO YOU WANT TO KNOW?

TOTAL REACH OF RADIO

No. of sets, car radios, portables, etc., ask RAB. Total homes reached in week—Nielsen. Homes a station day or week—Pulse

REACH AMONG SPECIFIC CUSTOMERS

For hours of listening, weekly percentages and other qualitative facts about working women, housewives, teenagers—RAB

GROWTH IN RADIO POPULARITY

For billings growth, ask Mc-E or FCC. For increase in the sale of radios—Electronics Industries. Telurbia study—RAB

RADIO'S CUMULATIVE AUDIENCE

A whole series of studies showing what can be delivered with various schedules (ie., 20 one-minutes on two stations)—RAB

RADIO IMPACT ON SPECIFIC PRODUCTS

What is radio's effect on a housewife on day of purchase; RAB's Supermarket Last Word and On-Target give answers

TIME SPENT WITH RADIO VS. OTHER MEDIA

A whole series of comparative studies on a nationwide basis (radio vs. print, tv) on tap from Albert Sindlinger, Phila.

WHO'S DOING WHAT IN RADIO

For a rundown on national advertisers, what they're spending in radio, their strategies and successes, RAB reports regularly

The chart on page 32 is a guide to some of the basic questions that an advertiser might need in planning a campaign together with several of the sources that have the answers on hand.

The 25 July issue of SPONSOR will be accompanied by the 232-page *Air Media Basics* (see page 35). A whole section of this book will be jammed with facts on both spot and network radio—dimensions, advertiser spending, audience habits, and just about everything else relative to the medium.

Some of the most pointed and impressive radio research being conducted today is by Radio Advertising Bureau. This is a research program it calls "On-Target Advertising."

Results on the first phase of this study were just revealed by RAB in a four-page brochure and they document the media exposure pattern among buyers of frozen foods.

Two highlights: (1) More than six out of 10 *actual purchasers* of frozen foods are reached by radio on the day they buy. (2) Most of these buyers hear radio during time periods outside radio's so-called "prime times."

This is only the beginning of RAB's "On-Target." A series of similar studies are being launched in markets across the U.S. via personal interviews with actual buyers at the check-out counters of supermarkets. Data is gathered by Fact Finders Asso. In addition to studies on purchasers of various categories of grocery products, RAB will be doing similar "On-Targets" for products other than foods, and offers research cooperation to advertisers interested in launching such studies in connection with test radio campaigns.

Several leading national manufacturers have already responded with requests for such special research to probe radio exposure among buyers of their products.

"Two of these already are launched," says Kevin B. Sweeney, RAB president. "The 'on-target' concept can become an extremely valuable tool in media planning," he says. "It offers a pre-check of a proposed radio campaign, reveals with precision the percentage of actual buyers of specific products that can be reached within given time periods."

While "On-Target" is a brand new

(Please turn to page 70)



THE SALES MANAGERS MEDIUM

SPOT TV FOR THE ERA OF VANISHING SALESMEN

ODAY, the destiny of the whole U. S. economy is in the hands of sales executives, says new Katz presentation, urging sales use of spot tv

- New Katz study urges sales managers to place 10% of budgets in tv spot to offset drop in personal selling
- High costs, manpower problems are forcing American businessmen to cut down on in-person salesmanship

The startling, but well documented recommendation that modern marketers should devote 10% of sales (as well as advertising) budgets to tv spot, was advanced in New York this week by Halsey V. Barrett, manager of New Business Development, The

Katz Agency, station representatives. Barrett's proposal grows out of a comprehensive study of modern distribution and marketing problems which forms the basis of a new Katz presentation, "Spot Tv. The Sales Managers Medium," to be given this

month to a picked group of sales executives.

Quoting Paul Mazur, senior partner, Lehman Bros., who believes that "not purchasing power but purchases, and not production but consumption are the ruling factors in our economy," the Katz report points out that over a 10-year period American production efficiency increased by 64%, while distribution (sales) efficiency increased only 22%.

To meet this challenge, says Barrett, sales managers must find new ways to cope with the problem of the "vanishing salesman," one of the

AUTO DEALER COSTS-PER-1,000 SALES CONTACTS



IN-PERSON \$20,000



(Continued on page 37)

TELEVISION IN-PERSON \$.50-\$3.50



Halsey V. Barrett, mgr. Tv New Business Development, the Katz Agency, station representatives, shows dramatically the high cost of sales calls in the automobile dealer business with this chart. Average dealer cost-per-sales contact is \$20. This figures out to a cost-per-1,000 of \$20,000 compared to CPM's for tv spot of 50¢ to \$3.50. Says Barrett, "Spot tv is today's best person-to-person salesman, and the only one which many lines can afford." Tv spot has no vacations, off days, travel or expense accounts

B-M SALES V.P. PRAISES STUDY



F. Harry Fletcher, vice president and director of sales for the Bristol-Myers Co., was one of the first sales executives to see the Katz presentation on "Spot Tv — The Sales Manager's Medium." Here are his comments on the study.

"In your presentation 'Sales Managers Medium,' the analogy between a company's sales organization and your medium makes sense. Your facts show the parallel between how a sales manager apportions and sets up his sales force and how you propose American companies use national spot television."

most striking phenomena of modern marketing.

There are proportionately far fewer salesmen of all types today than there were 20 years ago. U. S. Census figures (1956) showed only one per 85 customers, compared with one per 39 customers in 1939.

Costs of in-person selling have kited. In industrial sales, for instance, the cost-per-sales call is now \$55.96 vs. \$35.51 in 1953. In product sales (manufacturer to middle man) the cost-per-sales call jumped 61% in 10 years, from \$10.72 to \$17.29.

Retail selling, long considered the weakest link in the sales chain, is growing weaker every year. The Katz presentation quotes *Sales Management Magazine* that "American business is rapidly eliminating the personal salesman at every stage of distribution."

Today supermarkets do 85% of national grocery sales and 50% of all health and beauty aid sales. Vending machines gross \$2 billion a year and account for 16% of all cigarettes, 21% of all candy, 30% of all soft drinks.

Faced with soaring costs for in-

person selling to dealers, and the fact that in certain lines the retail clerk is "going, going, gone," Katz advocates that sales managers turn to spot tv to fill the personal selling void.

In making this proposal, the representative firm is appealing directly to an entirely new group of executives, not merely to ad managers or agency men to whom most spot tv pitches are addressed.

Spot tv should be considered "The Sales Managers Medium" says Barrett, because it solves distribution problems at both the middleman and consumer-retail levels.

In five retail fields — appliances, new cars, gasoline, grocery and drugs — 3,100 dealers, when asked "which type of advertising placed by a manufacturer helps you *most* in selling advertised brands to customers?" gave 63% of votes to tv.

Tv works faster than other media, the Katz study points out, and for sales managers and retailers this time-factor is all-important because it is closely related to product turnover.

Spot tv has a proven record in opening up distribution for national manufacturers (Lestoil is an outstanding example) and this makes it

a major weapon in any sales executive's arsenal.

But chief among the reasons why spot tv is the "Sales Managers Medium," is that it can be used market by-market according to distribution patterns and sales strategy.

"As sales manager," points out Barrett, "you wouldn't send salesmen to Hogi Pogi, New Mexico, if you haven't distribution (and aren't ready for distribution) there. And you don't have to with spot tv. Spot tv means no wasted manpower."

The Katz presentation outlines suggested strategies for sales manager using spot tv ("your tv commercial salesmen"). Among them are these

1) *Use spot tv to match competitive standing and needs.* Brand status and competition vary market-by-market. (G.E. washers are 1st in Newark, 7th in Denver. Plymouth cars are 3rd in Columbus, 6th in Milwaukee). Strategic use of spot tv recognizes such situations.

2. *Use spot tv to capitalize on stronger markets.* Spot tv can keep "hot" market and a "hot market" can "snow" competition, prompt repeat purchases.

3. *Use spot tv to bolster weak markets.* Heavying up a spot tv schedule can aid in overtaking competition, speeding up consumer buying preference, because your "Tv Commercial Salesman" is making more calls per week.

4. *Get the market-by-market impact you need.* Spot tv's flexibility allows pressure planning by market. Successful users vary number of spots in different markets for planned impact.

In talking to sales managers, the Katz presentation stresses certain spot tv fundamentals which are often skipped over lightly in discussion with agency media directors and tim buyers.

For instance, the study spells out for sales executives the different ways in which tv spot can be used—a name star with his own program (syndication) a name star via announcements or participations, a local star, an animation salesmen or "any other form of persuasion you find suitable for electronic person-to-person salesmanship."

The presentation also emphasizes that tv spot covers "your most logical

(Please turn to page 75)

SPONSOR'S new 'Air Media Basics'

- 232-page fact book, to be delivered with issue of 25 July, is valuable, year-round aid for timebuyers
- Contains more than 200 important reference charts and tables, plus SPONSOR's new Five-City Ad Directory

What is easily the most valuable and comprehensive "use book" ever devised for the radio/tv advertising business is being delivered to SPONSOR subscribers as a supplement to our regular issue of 25 July.

Titled *Air Media Basics*, it is a 232-page compilation of charts,

graphs, tables and important statistical information which you will want to keep on your desk 52 weeks a year, for ready reference and for aid in building recommendations, presentations and advertising plans.

Air Media Basics replaces *Fall Facts*, published by SPONSOR for the

past 11 years, and is a greatly improved, modernized version of that well-known and popular feature. Designed as a practical working tool for agencies and advertisers, rather than as a "year book," it is packed with factual data. Some of the information in its six meaty sections is listed below.

In addition, *Air Media Basics* contains such unusual compilations as, U.S. radio stations and their representatives, U.S. tv stations and their representatives, and Nielsen figures on tv homes and penetration by U.S. counties. Watch for your copy of *Air Media Basics*. □



Fundamentals and basic data on air media timebuying . . . a refresher course and introductory primer . . . charts and tables on ratings basics . . . cost basics . . .

coverage basics . . . audience basics . . . as well as a valuable section on useful standard tools for timebuyers and a checklist of helpful "Timebuying Tips."



Buyers guide on syndicated film releases . . . major buyers of syndication . . . cartoon and feature film releases . . . stations and producers equipped for tv tape . . . time and program costs of syndication in top 50 U.S. markets . . . how to convert film feet to seconds and vice versa . . . glossary of film and tv tape terms.



Radio listening habits by day parts, months, seasons, regions . . . out-of-home listening . . . spot radio's cumulative audiences . . . radio spending by industries, companies, agencies . . . network radio patterns . . . radio's dimensions . . . homes, sets, stations by region and by county, set sales by year and by type.



Marketing facts which every ad-man should have at his finger-tips . . . basics of population . . . trends and forecasts . . . consumer spending by age, sex, income groups and product categories . . . how major industries market . . . basics of retailing . . . number of outlets by types . . . chains and independents' share.



Tv viewing habits . . . winter, summer, by months, time zones, day parts . . . tv costs and spending over 10 years . . . top agency and advertisers in tv . . . network programming trends . . . rating levels, station lineup trends . . . no. of tv homes, by regions, county size . . . tv stations of U.S. . . . Stations equipped for color.



New, updated edition of SPONSOR's popular phone and address directory of agencies, advertisers, networks, station representatives, trade associations, research organizations, film programs and commercial sources along with other often-called numbers, in New York, Chicago, Detroit, Los Angeles, San Francisco.

MARKETING'S A 'MUST'

- Today's service-in-depth ad agency needs media buyers who know over-all ad strategy, experts contend
- Compton's Frank Kemp and Grey's Hal Davis trace reasons why there's new pressure for rounded ad pro

The "status seekers" in ad agencies are media people and buyers who are scrambling out of oblivion into the advertising limelight. And that's just the way it *should* be, in the opinion of ad pros who evaluate new functions of ad agencies in this changing marketing world.

They contend that timebuyers, most specifically, should move from the dark, comptometer-dominated corners

into the bright sunlight of client contact . . . and that the agency itself is responsible for pushing buyers and other key media people outward and upward.

Here's the way agencies look at the situation according to statements made to SPONSOR this week by some agency execs:

- Today's advertising and marketing methods are in ferment, and agen-

cies are confronted with challenges and competition as never before.

- Media is facing responsibilities and demands which it has never before been called on to meet; a need which has been heightened by the upsurge of television activity.

- Media, as a strong link in the marketing-merchandising-creative ad campaign, demands strong people who are over-all advertising professionals as well as media and buying specialists.

- It's the modern, progressive agency's responsibility to enhance the status glow around its media people and to encourage them to be well-rounded advertising specialists as well as media experts.

"This is the year for agencies to

MEDIA PROFICIENCY PLUS MARKETING FACTS



MEDIA PLANNING: Compton's Frank Kemp, (l), media director, interprets media strategy as it relates to the broad marketing plan with Maurice Sculfort, assoc. media director. They then brief buyers



MARKET PLANNING: Media activity is geared to over-all client marketing plan developed by William M. Nevin, (l), v.p., dir. of market devel.; L. E. Horner, marketing executive. Buyers know market strategy

FOR SAVVY TIMEBUYERS

soul-search," says Hal Davis, vice president and assistant to the president of Grey Advertising agency. His major areas of responsibility: tv and radio.

"Many an agency is still declining to practice what it preaches" in terms of establishing a theoretical account group system and then not really letting it work as blueprinted, he contends. And the modern agency, predicated on the account group plan, must see that each contributor to a product or account group—buyer, researcher, marketer, copywriter, account man—is fully briefed on the needs and the marketing strategy of that client.

He and other agency colleagues agree that the day of the "strong

straw man"—the single account executive who is the sole client contact and who is Mr. Agency for his account—is waning. Today, as Hal Davis says, "the client likes to know the full professional force of an agency is behind him, and he wants to know who those people are."

The modern account man delights in parading his stable of talent and in showing his client that the best service and advertising decisions are made in his behalf by competent professionals. This is particularly true of the buyer in this era, for too often the buyer and his media colleagues have been categorized as eager beavers working in splendid isolation with slide rules, Friden calculators and reams of availability sheets.

Frank Kemp, media director of Compton Advertising, says the time-buyer must have as much background information on an account as possible before the actual buying begins. The progression: marketing strategy is determined by the account man and the client, ramified by the department heads, approved by the client in final form and then interpreted to all of the people who work on that particular account.

To see that there is consistency and continuity, Compton issues an annual marketing plan which is drawn in broad strokes and filled in with the fine campaign lines as the need arises. Because the entire plan can't be pinpointed a year in advance, a

(Please turn to page 73)

LEAD TO WELL-ROUNDED, PROFESSIONAL BUYER

ADMEN CHARGE *it's the agency's responsibility to upgrade the media department and to educate buyers to modern marketing concepts. But neither the big nor small agency is fulfilling this pressing need. Larger agencies, with their complex group system of account planning servicing, often have such a heavy workload that buyers have too little time for clients plans conferences. And smaller agencies frequently rely on a "front man" account exec who handles all client service with buyer buying on order and by rote. Progressive admen think buyers should be more aware of all account activity.*



SERVICE IN DEPTH results from this blending of media and marketing in activity of buyers as they function cooperatively with all other units in Compton's group system, gaining more meaningful buys and better results, according to media director Kemp

SPOT TV GLAMORIZES GOOD OLD SALT



AIM OF CAMPAIGN was to put smaller, higher profit package on table, while stressing utility

- Leslie Salt Co. aimed at higher returns on low-profit item, devised smaller package for use on dinner table
- Southern California test with 85% of budget in tv emphasized style, utility; led to new market expansion

"Salt, by its nature, is difficult to sell in comparative terms," says Ron Murphy, sales v.p. of Leslie Salt Co.

To which he might add, "Salt, by its nature, is difficult to make a profit on."

To get around the brand similarity and low profit problem inherent in salt, this western salt producer has instituted a campaign to:

- Create a style image for salt
- Put the package on the table—thus selling the item in smaller units.

The whole project is being launched

via introduction of the "Finger-Tip Pak"—a lightweight, foil-wrapped package holding less than half the salt of the customary 26-ounce size.

Putting a new look into the salt business had to be augmented by some good utility. Leslie's solution: a three-way opening for shaking, measuring and pouring provided utility value for the kitchen, as well as a direct-to-the-table container.

Murphy and Bob Haumesser, copy chief at Honig-Cooper, Harrington & Miner, laid out the basic copy points to be covered before settling on the

media for introduction in the southern California-western Arizona area.

(1) *High-style packaging.* To provide a cogent reason for a smaller size, higher profit package, use on the dinner table, at picnics and barbecues, must be emphasized, balanced against

(2) *Utility angle.* Heavy emphasis on the "click-stop-top," as well as

(3) *Convenience.* Lightweight, easy to store, no replenishing of salt shakers. Another consideration:

(4) *Smaller size.* Though smaller, 12-oz. pack still holds a full month's supply of salt.

The agency's media recommendation was made in light of these considerations. Agency media director Jack Davis outlined it this way:

"Item: Tv spot announcements will permit purchase of schedules to fit distribution and budget allocations of each market.

"Item: In terms of demonstration, we do not believe any other medium can compare with television for the particular needs of this special introduction."

"Item: The combination of tv and newspapers, especially for retail price advertising on key food days has proven effective in creating retailer awareness."

"Thus," the recommendation concluded, "the agency recommends, in general, an 85% tv, 15% newspaper combination."

Further, the agency felt that spots rather than programs could best convey its particular copy objectives. Nighttime I.D.'s and minutes, plus 12-plan daytime minutes produced the optimum combination: a large daytime women audience plus high-rated evening exposure, both in sufficient frequency to highlight the new package and keep the Leslie brand image in the forefront.

The schedule of minutes (both day-



STYLE FACTOR in woman's hand extended from dump bin is studied by prod. mgr. Tom Nason (l), merch. assoc. Ron Berman

time and evening) for the 13-week introduction: Los Angeles, 111; San Diego, 87; Phoenix, 135; Tucson, 126. Three 1,000-line black and one-color ads were proposed to run every third week in 13 newspapers in the same markets.

In addition to the tv-newspaper core, double-page two-color spreads

were set in four Southern California and Arizona grocery trade publications: *The Commercial Bulletin*, *Southern California Grocer's Journal*, *Food Mart News*, *Arizona Grocer*.

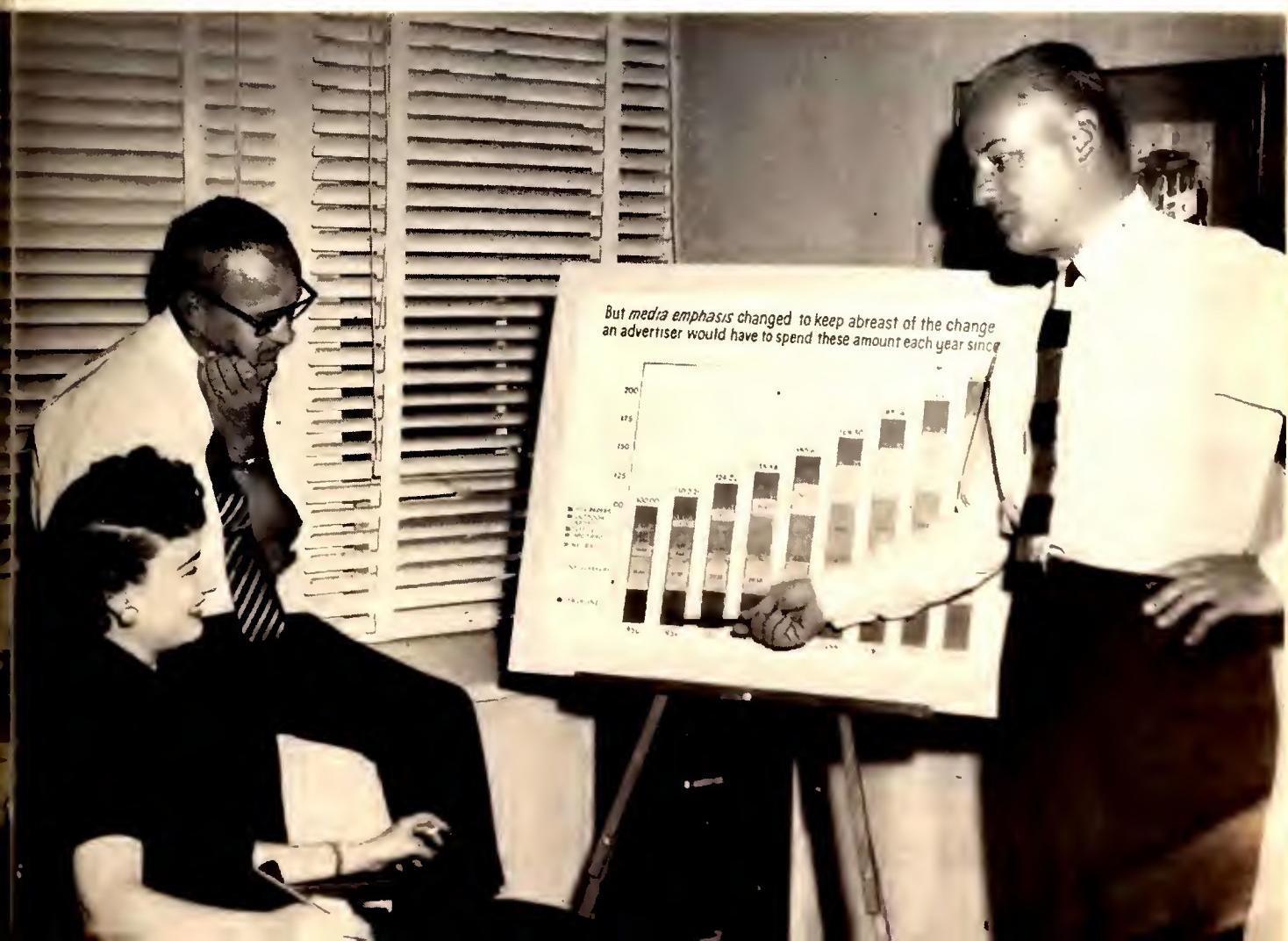
"In-store merchandising focused on the 'Finger-Tip' concept," says account executive W. C. Anderson. "A plastic hand in gold sprouted from our store dump bins. It was intended to recall immediately the closeup of the graceful hand that opens the commercial and, hopefully, the accompanying audio: 'Only Leslie remembers that you are a lady.'" Shelf-talkers, wire hangers, channel strips and dealer mat service helped complete the collateral support.

Forty-seven percent of the Leslie ad budget went into the introduction which kicked off in mid-November, 1958.

"The introduction proved the soundness of the marketing and media strategy," says Leslie's sales v.p. Ron

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MEDIA EMPHASIS was planned by (l to r) Clarice McCreary, timebuyer for H-C,H&M, a.e. W.C. Anderson and media director Jack Davis





START OF pre-scoring process is conference between agency and music producer. Above, Y&R's Paul Blustain goes over copy and storyboards with Mitch Leigh of Music Makers



ORIGINAL MUSIC is composed and performed, completing pre-recorded sound track. Leigh, above, conducts instrumental group. Final step is for pre-recorded music to be turned over to film producer for visuals to be made, and for voice track to be added in. Below, a scene from a Sanka commercial made through Y&R, pre-scored by Music Makers and filmed in squeeze-motion technique by Transfilm. For advantages of technique, see story



Should you

► New 'music first' method is a major commercials trend. Here agency people discuss many uses, pitfalls

Newest of the current vogues for music in tv production is the use of pre-scoring in tv commercials. This season saw the rise of special scoring for tv programs and also an increased use of original music in commercials. Now, riding the crest of the music wave in tv, the technique of pre-scoring has become a main creative trend in tv commercials, both live and filmed.

Pre-scoring is enabling agencies and producers to face baffling creative and technical problems which now lend themselves to simple solution. Duncan Hines, for example, introduced a new frozen food package and was able to make a commercial comprised almost entirely of product shots by means of pre-scoring. Prior to the introduction of the technique, P&G assumed that such a commercial was impossible to produce effectively.

An advertiser using tv for the first time, Tek-Hughes, used pre-scoring to put across a mail offer for brushes.

Johnson & Johnson elected to use pre-scoring to introduce Big Band Aid, a new product just being released.

Ford Motor Co. solved continuity problems with pre-scoring in its squeeze-motion commercials made earlier this season.

General Foods relied on pre-scoring to get across emotional impact for live-motion commercials used to introduce its new breakfast product, Tang.

There's hardly a product type that hasn't turned to pre-scoring in the past few months. Kaiser used it for its aluminum foil. Thom McAn used pre-scoring for shoe commercials. Instant Sanka coffee used it. Utica Club

pre-score your tv commercials?

beer employed the new technique for regional commercials. Scott Paper used it in a Scotties campaign, and Cutex, Lever Brothers for Praise, and Boyle-Midway for Aero-Shave are among pre-scoring's other users.

When a new commercials technique is taken up by foods, cosmetics, automobiles, soaps, clothing and household products, it's news of universal import to agencymen. Pre-scoring is just such a technique.

What is pre-scoring? The simplest definition in relation to commercials is this: Pre-scoring is the technique of making the music track first, and then producing the voice and visual elements afterwards. There's actually nothing new in the idea of making the music first. But the new applications are entirely new.

The jumping-off point of pre-scoring in commercials production is animation, where it's customary for the entire sound track to be completed before any art work is done. However, pre-scoring is now being used with squeeze-motion commercials and with live-action film commercials. It was also used with a two-minute live commercial during a recent Mary Martin spectacular.

"Pre-scoring is a major creative trend in commercials for this coming season," stated Paul Blustain, Y&R's music director. "We're using twice as much original music in commercials as last year. Pre-scoring, in particular, accounts for a lot of this added music use, and we've gotten successful results no other method can obtain." Among the Y&R clients who have employed pre-scoring are Johnson & Johnson for Big Band Aids and baby powder, Tek, Kaiser Aluminum and Sanka.

Jay Kacin of Compton described pre-scoring as "A way of indicating to the film producer exactly what's wanted at each point in the commercial, just as it later delivers to the viewer the emotional response that's called for. Pre-scoring is especially

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HERE ARE 18 TV ADVERTISERS NOW AIRING PRE-SCORED SPOTS

ADVERTISER	PRODUCT	AGENCY
FOODS		
General Foods	Tang	Y & R
General Foods	Sanka	Y & R
P & G	Duncan Hines	COMPTON
DRUGS, SOAPS AND COSMETICS		
Boyle-Midway	Aero-Shave	JWT
Lever Brothers	Praise	K & E
Northam Warren	Cutex	DDB
Woolite	Lastic-Lite; Woolite	HOYT
Tek-Hughes	Tek brushes	Y & R
AUTOMOTIVE		
Ford Motor Co.	Ford	JWT
Ford Motor Co.	Mercury	K & E
CLOTHING		
Chemstrand	nylon stockings	DDB
Thom McAn	shoes	DDB
HOUSEHOLD PRODUCTS		
Kaiser	aluminum foil	Y & R
Scott Paper	Scotties	JWT
Johnson & Johnson	Big Band Aid	Y & R
Johnson & Johnson	baby powder	Y & R
BEER		
Utica Club		DDB

\$100,000 re-run for a 1936 jingle

- ☛ Chateau Martin capitalizes on radio's remembrance values in all-new campaign keyed to current problems
- ☛ 23-year old jingle (older than Pepsi's 'nickel') goes to work in a \$100,000 promotion to specific markets

Back in 1936, an eastern wine maker heat Pepsi-Cola on the air with a singing jingle by about four months. Pepsi long ago ditched its pioneer "twice as much for a nickel, too." but the wine jingle is still around.

It's had many uneasy moments—in fact total eclipses, while Chateau Martin Wines flirted with tv and newspapers. But now the jingle is back with the Chateau Martin budget of roughly \$100,000 earmarked for radio

year-round on the Atlantic seaboard.

The reason the jingle has been brought back is to establish a hook with the past for a multi-purpose campaign geared to marketing problems that didn't exist 20 or even 10-years ago:

- *Price.* Of growing importance with the advent of large-scale producers since the war, price is an important emphasis.
- *Quality story.* An airy jingle

could put this across when aging processes were relatively uniform. But now, Martin Lefcort—320-pound president of Eastern Wine Corp., Bronx,—feels his "aged in oak" pitch needs bearing down on with many hurry-up processes in use by competitors.

• *Market segmentation.* Wine means different things to different people, and it must be marketed differently (i.e., to the Negro, Spanish, and general markets).

• *Dealer attitudes.* Increased competition and government regulations create problems of display and product positioning in liquor stores that have to be hurtled with advertising that makes sense to the dealer as well as the consumer.

To meet these problems, Lawrence Curtis, Curtis Advertising Co., New

NEW RADIO APPROACH helped Chateau Martin's Martin Lefcort (r), adman Larry Curtis (c.) merchandise to dealers like Milton Cole



York, brought Lefcort back into radio. But the way the Chateau Martin symbol (Gaston, the frivolous Frenchman) is now being used is a far cry from the days when his jingles and catch phrases did the whole job.

To be sure, both jingles and Gaston (who sings it) have their place in the metropolitan New York and Connecticut campaigns which kicked off Decoration Day. Here is how Curtis broke down the markets in New York and how the approach was tailored for each:

(1) *Negro and Spanish*. Three stations were bought on the basis of the personality involved rather than time pattern: WWRL (25 60-second announcements per week covering *Gospel Caravan*, *Doc Wheeler*, *Spanish Breakfast Club*), WLIB (30 per week), WOV (12 per week). The last two buys concentrated on the Negro market alone. Commercial format: Gaston jingle lead-in followed by ad-lib commercial by personality.

(2) *Out-of-home audience*. This was the target of the general approach. The basic buy: 40 weekend spots in WOR's *Flying Reporter*, helicopter traffic reports from Friday evening through Sunday. Here, Gaston and the jingle were sacrificed altogether. Specific copy, timed to 30 seconds, was used. Tone of the copy is factual and direct in keeping with the mood of the traffic reports.

Behind these buys were some hard basics of the wine business. Curtis points out that in selecting and merchandising media, the wine maker must keep the dealer in mind for two specific reasons:

- *Display*. Under a state law, the usual point-of-sale pieces are not permitted in liquor stores. It becomes increasingly important to suggest to dealers ways of displaying the product itself (as Lefcort illustrates in the picture on the opposite page).

- *Positioning of product*. In a liquor store, shelf space and a display, if you're lucky enough to get one, are only half the battle. If the customer puts the choice (based on price) up to the clerk, he'll reach for a brand nearest the cash register. No matter how large you are along the wall, this (and in the case of wines, in the refrigerator, as well) are the prime locations.

To maintain the right set of circuits
(Please turn to page 72)



CANDY CONFAB: Emil Mogul, MLW&S president, explains role of ad agencies and air media in America's \$2.5 billion candy industry to 11 visiting candy manufacturer executives from Italy, Switzerland, Austria, England and West Germany on 2-week study tour of the U.S.

CANDY UNITED NATIONS IS SWEET ON U. S. TV

In England, the top spender in TV is the candy and confection category. For the first time, this year, it passed soaps as prime user of TV.

Italian candy manufacturers rank their advertising media in this order: (1) weekly periodicals; (2) radio; (3) TV; (4) posters.

In Austria, the candy industry uses newspapers and radio along with free samples to retail shops.

Air media receive little from West German candy makers, most of the ad budgets going to newspapers and movie commercials. TV commercials here are usually of three-minute duration, but they almost all have to be crowded into a short period prior to 8 p.m. when TV programming begins.

These are just a few of the facts that were revealed the other afternoon in the N. Y. agency of Mogul Lewin Williams & Saylor.

It was a sort of United Nations of the candy industry—complete with interpreters. Taking part were 11 leading candy manufacturers of England and the European continent on a two-week tour of the U. S. to study American methods of manufacture, distribution and advertising.

MLW&S was the only ad agency they visited. Reason: it has two candy accounts representative of both ends of the U. S. candy business—boxed

and bar. The bar manufacturer is Gold Medal, which distributes nationally through supermarkets and chains. The boxed candy account is Barricini which distributes through 55 of its own stores in the East.

Present at this sweet-tooth confab were Tico Bonomo, Gold Medal head and Milton Guttenplan, MLW&S v.p. and a.c. on Barricini. The overseas visitors appeared impressed to hear that in the U.S., candy is a \$2.5 billion industry, that 35% of the sales are through supermarkets (not yet a dominant outlet in Europe), that Gold Medal invests its entire ad budget in air media (spent nearly \$200,000 in spot TV alone last year) and buys mostly kid TV shows.

A half-dozen Gold Medal TV commercials were screened, and the visitors (most of whom didn't understand a word of the audio) were then polled for their opinions. The group—Italians, Germans, Austrians, Swiss and British were unanimous in their praise of a live-action spot that showed a small boy in airline garb as co-pilot of a plane, munching a Bonomo bar.

"Simpatico," "identity," "would go great in my country" were their comments. European TV can probably look forward to a rash of candy TV commercials featuring small boys in airplanes.

"Radio One" in Sacramento

Looking for "Spending Power"?

You'll find it on KCRA! The first Audience Composition Radiopulse ever taken in the Sacramento area shows a very high adult audience to KCRA in all time periods . . . number one in the 6 a.m. to 12 midnight average. Ask your Petry Man for a look at this Audience Composition Survey.

More Unduplicated Homes, Too!

The last Pulse Cumulative Audience Report also shows KCRA with the most unduplicated homes reached in the Sacramento area, both daily and weekly. Low CPM, too. Wise buy for your clients' dollars!

Ask
your
Petry
Man

KCRA NBC
Sacramento

PRE-SCORING

(continued from page 41)

good for dramatic impact, and for giving a tempo and unity to the whole commercial."

Kacin commented on the broad perspectives of pre-scoring within the film-making craft as well as some restrictions of the techniques. He found pre-scoring to be a basic film tool and even found it discussed in classic works on film theory. On the other hand, he was quite specific on cases where pre-scoring should not be used, such as in live-action demonstration and "pitch" commercials. Nor did he feel that pre-scoring has anything to add to dramatized messages.

Marie Gordon of J. Walter Thompson pointed out other practical applications of pre-scoring: "With pre-scoring you can be certain that your timing is correct, and that the action of the commercial has the right accents. Two types of live-action commercials that lend themselves especially well to pre-scoring are those with highly stylized movement, and humorous commercials." Miss Gordon also noted pitfalls to be avoided, including commercials that are based on optical tricks. For these, voice should come first, and then the optics, with the music coming last. Also, certain types of visual stories should be done first to determine how long each motion takes. If these were to be pre-scored, the acting might be very distorted.

Mitch Leigh, president of Music Makers, was very enthusiastic about pre-scoring and found the growth of the technique partly responsible for his company's increased activity in preparing and creating music for commercials. He said, "With pre-scoring, you get emotional impact from start to finish. There's no confusion in anyone's mind as to what's happening. The viewer knows immediately and intuitively what the feeling of the commercial is. Also, the parts of the commercial are blocked out according to musical form, so that the musical climax and conclusion in the coda corresponds to the conclusion of the commercial. It's the emotional payoff on both levels."

Leigh described the process by which pre-scoring was used in a typical case. He stressed one point above the others: "The music producer should come into the agency confer-

PHIL DAVIS

MUSICAL

COMMERCIAL

*... have never failed
in building sales for
all kinds of products
from A to Z . . .*

Atlantic Gas
Beneficial Finance
Carling Black Label Beer
Dodge Trucks
Electricity—Columbus & So.
Falstaff Beer
Gillette Razors
Hills Brothers Coffee
Ipana Toothpaste
Johnson's Wax
Kellogg's Sugar Frosted Flakes
Lucky Lager Beer
Maola Dairy Products
Nationwide Auto Insurance
Ohio Bell Telephone
Past Grape-Nut Flakes
Quaker Company
Radia Corporation of America
Schlitz
Texaco
United Red Feather
V-8 Vegetable Juice
Wilson's Hams
X-tane
Yellow Pages
Zest

*The same creative thinking
and production know-how
ready to go to work for yo*

PHIL DAVIS

MUSICAL ENTERPRISE

Inc.

Murray Hill 8-3950

59 East 54 Street New York 2

ence on the commercial as early as possible." Starting with copy and a storyboard, the music producer creates a special musical scheme with parts corresponding to the segments of the commercial. Each of these segments then gets a specific emotional mood and is realized through coloristic use of musical instruments. If there is repetition or contrast or development, the pre-scored music goes to the heart of the structure in a manner designed to touch off immediate viewer responses. Sometimes the melody is paramount, and sometimes musical gimmicks are needed, depending on the commercial. Then, after the music is completed, and the agency agrees that its emotions are right, it goes off to be filmed and to have the voice track added.

The completed pre-scored track could also be used to test out a commercial idea, since music costs are inherently lower than film costs. Film producers working with pre-scored tracks find that their job is greatly simplified, since from the moment they start an assignment, they have a definite idea of how to handle it, as well as a specific schedule of the timings within the commercial. In addition to being able to come closer to the agency conception of what is to be filmed, it also regarded as possible, with experience, to achieve some savings in filming costs which can be turned over to the client.

Leigh was optimistic on the future of music in commercials. "Up to now," he said, "some commercials have glossed over music in a way they would never handle copy or filming. Who ever heard of stock copy in a commercial, or a spot made entirely of stock footage? Yet many expensive commercials up to now have used canned music. Usually the attempt has been half-hearted. Someone asks whether there shouldn't be some music, and someone else says, 'Yeah. Put some in.' The result is that music has been used as an ornament, or to fill up dead spaces. But it has never been part of the organic whole. Now, however, the picture is changing."

Much confusion on music in tv commercials has resulted because of false comparisons of live performances with tv, Leigh stated. "You just can't come across with a 100-piece orchestra in a tv commercial; it's often a foolish expense. Music for

tv commercials must be designed to mix with other elements. Also, let's face it, some tv speakers are too small to do an adequate job. Music for tv must be electronic, and the composer must use electronic devices such as microphones and control panels almost as though they were instruments themselves. Where an unusual effect is what's needed, music and electronics should be used to get it. But in any case, the music must be direct and simple. The tv commercials composer finds out what the client needs.

With pre-scoring, you meet that need in the universal language of music. You go right to it and deliver it. It's direct and it's emotional. That's all there is to it."

Pre-scoring appears to be gaining ground most rapidly in areas where it has never been used before. Animated commercials are usually pre-scored, and squeeze-motion commercials, which use a process like animation except that actual photographs are substituted for some drawings, almost always use pre-scoring.

Ask the man who gets around...

**WDBJ is one of the
best buys in
television . . .
anywhere!**



WDBJ-TV covers 53 counties . . . where there are over 400,000 television homes, \$2 billion in retail sales. You can buy into this rich market economically and effectively, for WDBJ-TV furnishes highly rated shows at comparatively low cost to you.

For example, THE EARLY SHOW, best features from MGM, WB, UA, etc., has an

average daily rating of 14.7. It delivers viewers for only 95 cents per M on a 5 Plan; 75 cents per M on a 10 Plan.* Powerful sales-producing merchandising support provided, too!

It will pay you to take a closer look at THE EARLY SHOW and other "best buys" offered by WDBJ-TV.

*all cpm's based on March, 1959 NSI

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

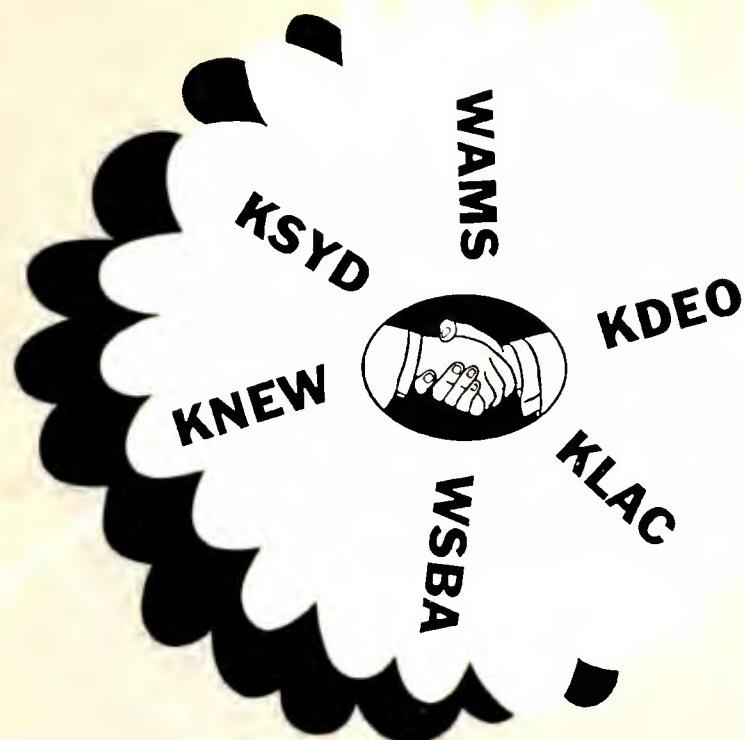
WDBJ-TV CHANNEL 7

Maximum Power • Maximum Height

ROANOKE, VIRGINIA



things
are
blooming



in the garden of EASTMAN

A "grey fox" with a green thumb has set a new record in the broadcast industry.

The "grey fox" is Bob Eastman who just one year ago this month opened his first office and announced that Robert E. Eastman & Co., Inc. was in business.

The record of growth since that time speaks for itself. It is unparalleled in the annals of the entire exciting industry of which he is and has been so vital a part. No other station representative has ever traveled so far so fast before.

From an initial group of four radio stations, Eastman today represents 27, of which 21 are in the top 50 markets of America. From a modest four-man sales staff the company has grown to 18, with men presently in New York. The initial office has been expanded to six — New York, Chicago, San Francisco, Los Angeles, Dallas and St. Louis. The original New York office has been enlarged to house the twenty some people now needed to perform the functions of the day.

The increase of national spot business Eastman has brought to his stations is equally impressive. Jack Sullivan of WNEW says, "'59 national spot figures are 20% ahead of last year". John Box, Executive V.P. of the Balaban Stations says, "Balaban Station's national spot volume up 187%". Duncan Mounsey of WPTR says, "Growth has been a phenomenal 77%". We could go on. There just isn't space.

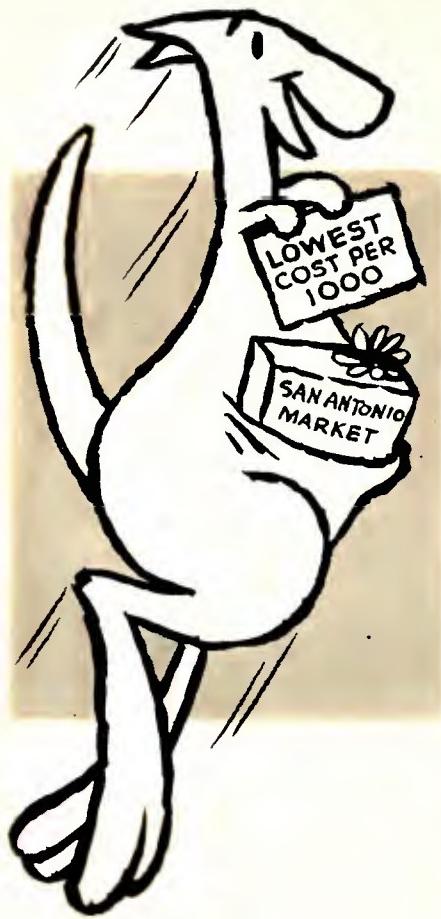
For whatever help advertising played in this growth we are naturally gratified. As a matter of truth nobody is ever more pleased with the success of a client than the agency involved.

Happy Birthday to you Bob and to all your able, dedicated staff. We're pretty certain you'll beat your own record before you reach the age of two.

jay victor & associates inc.
advertising and public relations

.....
NEW YORK: 515 Madison Avenue, New York 22, N. Y. - Barclay 7-6474

NEWARK: 1225 Raymond Boulevard, Newark 2, N. J. - Market 3-8487



ALWAYS... a jump ahead

The vibrant enthusiasm of staying a jump ahead of our contemporaries is a vital part of all personnel at KONO in San Antonio.

It's an enthusiasm that keeps listeners' ears keenly tuned to the times... for first in news... finest in music.

It's an enthusiasm that keeps San Antonio's largest radio audience buying at fever pitch... day after day.

For remarkable facts about the "jump-ahead" KONO... see your

KATZ AGENCY
REPRESENTATIVE

5000 Watts • 860 KC

KONO

JACK ROTH, Mgr.

SAN ANTONIO, TEXAS

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Norwich Pharmacal Co., Norwich, N. Y.: A new campaign is kicking off in top markets for Pepto-Bismol the third week in July for six weeks. Night minutes are being used, frequencies varying. Buyer: Allan Hornell. Agency: Benton & Bowles, New York.

General Foods Corp., Maxwell House Div., Hoboken, N. J.: Schedules in scattered markets start as soon as possible for Instant Maxwell House, with night chainbreaks and I.D.'s. Buyers: Grace Porterfield, Brock Peterson. Agency: Benton & Bowles, New York.

Duffy-Mott Co., Inc., New York: Going into top markets with Clapp's Baby Food schedules of night minutes, to start the third week in July and run through the contract year. Buyer: Steve Suren. Agency: SSCB, New York.

General Mills, Inc., Refrigerated Foods Div., Los Angeles: An introductory campaign is getting off for Refrigerated Bread Sticks in the top 25 markets. Day and late night 10-Plans are being used. Buyer: Hale Byers. Agency: Knox Reeves, Minneapolis.

Quaker Oats Co., Chicago: New schedules are being used again for Life cereal in its two test markets, Albany and Omaha, via J. Walter Thompson, Chicago. Markets have been used off and on for past six months.

Corn Products Co., New York: A two-week schedule begins about mid-July in about 20 top markets to push NuSoft Fabric Softener; daytime and fringe night minutes are being scheduled. Buyer: Judy Bender. Agency: McCann-Erickson, New York.

RADIO BUYS

Armour & Co., Chicago: A new campaign begins the third week in July for Dash dog food, with Foote, Cone & Belding, Chicago, allocating \$75,000 for spot radio in 33 top markets. Five week schedules, daytime minutes, are being set. Buyer: Gwen Dargel.

Mennen Co., Morristown, N. J.: Schedules are being initiated in about 30 markets for Skin Bracer, Spray and Stick deodorant, Foam Shave and Quinsana. Promotion starts third week of July for 14 weeks; day minutes and I.D.'s. Buyer: Herb Gandel. Agency: Warwick & Legler, New York.

G. P. H. Cigar Co., New York: Kicking off a campaign in major markets for El Producto. Traffic hour minutes are being scheduled, for a seven week run beginning third week in July. Frequencies vary. Buyer: Chiz Craster. Agency: Compton Adv., New York.

Society of the Plastics Industry, Inc., New York: Intensive schedules in the top 50 markets and many minor ones to begin soon as possible, warning public against dangerous secondary uses of plastic bags. Schedules of daytime minutes are for four weeks. Buyer: Red Ennis. Agency: BBDO, New York.

FOR INCOME

BUY

Louisiana's *second* market in size is *first* in buying power. The \$6,455 EBI per household in Baton Rouge is several lengths ahead of New Orleans and Shreveport. To sell Louisiana, buy advertising in at least two markets—the *right* two. Buy 2 in Baton Rouge.



in LOUISIANA

NBC ABC



WEI 1001 FT POWER 100,000 WATTS
REPRESENTED BY HOLLINGBERY

BUYING INCOME*
(Metropolitan Area)

\$6455*

**RICH
BATON
ROUGE**

\$5796*

Shreveport

\$5676*

**New
Orleans**

Is your market ready for

RCA is initiating a new promotion for color sets; network color programming will be increased. Here station men discuss color tv's potential in their markets

Tom Chisman, president, WVEC-TV, Norfolk, Va.

Color tv in the Norfolk market is in much the same position that a thing called "prosperity" was in back in the '30's—just around the corner.

And like prosperity it's not going



Won't be ready till all manufacturers get behind it

to make that corner until the people directly involved in set manufacture and distribution get together and provide a workable program involving all phases of color, programming, distribution, promotion, price, transmission, and so on.

No one outfit can break the barrier of selling color tv to the public although RCA must be given a great deal of credit for trying. However, there are so many reasons for the lack of genuine acceptance on the part of the consumer that no single factor is to blame.

A number of people have felt that price was the factor and it struck me as rather unusual that only last week at a big color conclave price was again and again brought into the picture as the major problem and that once the price was brought within "reasonable" limits the color tv project would be solved.

I am inclined to disagree with this wholeheartedly. Today our entire economy is based on credit and it isn't any harder to purchase a color tv set on credit than it is to buy an automobile, refrigerator, air condi-

tioner or any other appliance normally found in the household.

From where I sit here in the Norfolk market, the only way color tv set sales can receive anything close to the impetus needed to make any impact on the consumer market is for a group of the set manufacturers, not just one, to get together and launch a cooperative color tv drive. If this were done in our market, where no one has pushed color tv at all for the past two years, something might be accomplished. If this manufacturers push were coordinated with a continuing promotion campaign by dealers and distributors in Norfolk, demonstrating the quality and attractive characteristics of color tv I feel there would be no lack of customers. However, none of the better dealers in Norfolk have made any attempt to push color tv and without that local enthusiasm no project for color will get off the ground.

Another reason for the lack of color tv enthusiasm in Norfolk is the unfortunate transmission problems we have had. Until recently the cable from Washington, D. C. to Richmond was so bad that dealers, if they wanted to, wouldn't take the chance of showing color sets with the type of reception received.

Like the set manufacturers problem, which finds only one company trying to put across color tv, the networks are in a similar position. Only one network does any consistent color programming and unfortunately that is not enough to influence the customer to run out and buy a color set.

I don't think that the trend to color tv will assume any proportions of importance until the manufacturers, the dealers and distributors and the networks sit down together to work out a comprehensive all-out program covering all phases of the problem and institute a sustained drive to put color tv in every home.

Once they prove, through sufficient demonstration and continuing promotion, that color tv is here—now;

that the programming is sufficient to warrant a new set in the home, and that the equipment is guaranteed to provide quality color without necessitating expensive adjustment contracts, the proponents of color tv will find that prosperity can turn that corner.

Bill Putnam, president, WWLP, Channel 22, Springfield, Mass.

Our market here in Springfield, Mass., has been ready for color tv since it was first announced as being available. Our question is, is color ready for us?

By this I mean, are the manufacturing powers-that-be, going to get together and come up with a color tv set that will be in a reasonable price range for the average family. To date the major manufacturers have sat back like fat cats and waited for one manufacturer, RCA, to do the entire job of pioneering the color market. RCA has done a magnificent job, there's no question of that, but it's still too big a job for one company.

Before color can make that final breakthrough the other manufacturers are going to have to pitch in and help both in finding a properly priced set and in launching the national promotion and exploitation pitch that will be needed to move any important number of color tv sets.



Springfield is ready, but set prices too high

As far as preparation of our market for color tv, although the dealers and distributors (with of course the exception of the RCA people) have not given color any kind of a sendoff, the impact has been tremendous. Those who have color tv in the market are crazy about it and the word

color tv?

of-mouth publicity they give color is better than the little advertising color now gets.

The reception of color in our area is, and I'll quote our chief engineer, George Townsend. "Fantastic." There is very little adjustment necessary and from research we have done, the uhf band which we are on provides a picture of better quality for color than any of the vhf's in this area.

In my estimation the time is ripe for the push that will get color off the ground and again I refer to the price factor. Once the manufacturers come out with a reasonably priced set, the people who have been holding off on buying color will have no further reason to hold off and within a short time all the figures that General Sarnoff has been forecasting for some time will become actualities.

There have been a lot of extremely amateurish diagnoses about color tv from people who don't know anything about color tv but who unfortunately give their "expert" opinions about it, based on problems "a friend of mine with a color set" had encountered. Inasmuch as no one, particularly the dealers, attempts to dispute these varied but inaccurate "expert" opinions, the general climate of color tv set sales is unhealthy and needs a solid uplift via heavy promotion and demonstration to prove that most of the problems in color, particularly along reception and adjustment line, have been overcome.

If effective methods of mass demonstration of color could be initiated and many of the potential customers' fears regarding color could be laid to rest, a real swing to color could be created. The color programing today, although still not sufficient to be a major factor in breaking the price line, is good. And eventually anything good sells. It has already been demonstrated that color programing has a much higher viewership than black and white and this should be indicative of color's potential.

(Please turn to page 73)

ADAM YOUNG ASKS:

Must public service all follow one rigid pattern?



Adam Young

Lengthy public service discussions had their day when radio consisted entirely of fifteen, thirty, sixty minute programs. In that context, long periods of conversation and discussion had a place.

Nowadays people listen differently. They're constantly on the move—now in one room, now in another, in the yard, on the road, on the beach.

Many alert, modern broadcasters were quick to perceive that new ways of living would result in new ways of listening to radio. As a consequence, they developed a different kind of radio *programming*. Brevity is now the order of the day. The public needs, wants—and therefore is getting all its radio in programs of five minutes or less.

Every musical selection, every newscast, every weather announcement, every family game, every vox pop feature is a program unto itself. So—in effect—is every commercial.

How do these changes affect the techniques of public service programming? While inflexible operators continue to fill the air with deadening chatter that chases audience away, modern, unrigid broadcasters have creatively cast public service into short "programs," in tune with audience habits. Now, instead of infrequent, drawn-out, audience-dispelling discussions, a cause benefits from saturation-frequency announcements. The same creative and scheduling techniques which sell advertiser wares, also promote valid religious, agricultural and educational ends. And more people are getting the message *more often*.

Mention of "more people" brings us to another significant consideration. The size of a station's public service performance is inextricably bound up with the size of its audience. The fact that more people choose to listen to a station indicates not only that the station serves well, but also that government, church, charity, schools, police and other agencies are assured of a "market" for their vital messages. Which is better? 15 minutes of conversation on the eighth best station? Or 15 spots on the most popular station? It is not at all difficult to answer.

Next time somebody sheds doubt on a station's public service effort, ask two questions: (1) Is he a competitor, substituting a side issue for a main one? (2) What makes him think there is just *one* way to serve the public interest?

ADAM YOUNG INC.

Representing all that's most modern and efficient in today's radio

**NEW YORK (3 E. 54th St.) • ATLANTA • CHICAGO • DETROIT
LOS ANGELES • ST. LOUIS • SAN FRANCISCO**



WE'VE TAKEN THE RED TAPE OUT OF...

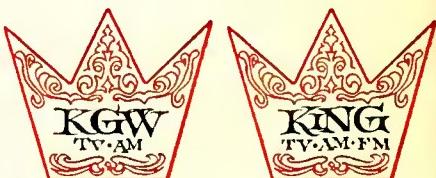


VIDEOTAPE!

Snip. Just like that. We've cut through the maze of rate structures and policies in VTR-land. Crown Stations, *first in the nation with videotape*, have adopted this videotape policy:

- No charge for VTR playback
- No VTR facilities charge for recording provided tape is used on a Crown Station. (Live studio and rehearsal charges apply)
- Tape furnished free and held for 14 days if used exclusively on Crown Stations. Otherwise standard tape charges apply.

Period. Want more specifics? Ask the man from Blair-TV.



The Crown Stations

OF THE PACIFIC NORTHWEST
KING-TV • KGW-TV • KRE-TV

WASHINGTON WEEK

11 JULY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

The daytime broadcasters have lost again in their bid for longer operating hours, and this time the defeat appears to be very, very final.

They still have one arrow in their bow: the Senate Foreign Relations Committee this week once again took up the NARBA and U.S.-Mexican treaties on use of frequencies, pacts which the daytimers have been able to block in the past.

There is little evidence that the FCC looks with any kindness on the deadlock over these treaties, however. The Commission is very anxious to secure ratification, because as matters stand no nation could be condemned too strongly if it jumped another nation's frequency in this hemisphere.

Commissioner Rosel Hyde negotiated the agreements, did everything he could to push claims of all U.S. interests, including the daytimers. He labored long and mightily and had the approbation of all, again including the daytimers. Then the daytimers turned around and blocked his treaties in the Senate on the grounds they would foreclose longer daytimer hours on Mexican and Canadian channels.

It showed an unusual display of power, and part of the reason the daytimers were able to swing it was most undoubtedly the long FCC delay in finally disposing of clear channel, daytime skywave and daytimer proceedings.

The Commission has now finally decided to turn down the daytimers' compromise proposal for operation from 6 a.m. or sunrise, whichever is earlier, to 6 p.m. or sunset, whichever is later. The first proposal would have been 7 a.m. to 7 p.m.

All other radio stations, meanwhile, back the FCC most vigorously in pleading for Senate ratification of the treaties.

The Senate Commerce Communications subcommittee once again stages a battle royal between competing methods of extending the range of tv stations.

Involved are community antenna systems, boosters and small-town tv stations which want protection from any method of bringing in metropolitan tv programs.

At issue are bills backed by the FCC to legalize the on-channel boosters plus one requiring CATV systems both to have the consent of the originating stations and to carry the local tv station if asked to do so.

Another bill introduced by Sens. Frank E. Moss (D., Utah) and James Murray, (D., Mont.) would forbid CATV systems if they adversely affect local tv stations or the establishment of a local tv service.

Sen. Gale McGee (D., Wyo.) summed up one side of the battle with the comment that one or two "super stations" could serve the entire nation by use of such devices to spread their signals. He asked if anybody could wish such a situation to come about.

Sen. John Pastore (D., R.I.) summed up for the other side. He accused the small local stations of wishing protection from competition, cited the conflict between the desire of everybody to encourage local stations as against the fact that people are able to get a choice of programs by the devices in question. He added that once you give people tv, you will have a pretty hard time taking it away from them.

FILM-SCOPE

11 JULY 1959
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Schaefer Beer (BBDO) will unify its syndication programming this fall with the purchase of ITC's *Four Just Men* in five to nine Eastern markets.

Last season Schaefer used as many as three different syndicate shows. It plans, however to continue using late show "special" features in the New York market.

Four Just Men is ITC's first brand new syndication property since the company organized last fall. International names are starred in this British-produced series.

Syndicated programs have an inherent advantage of up to 15% over network programs in viewing opportunities because of time-period differences and overlap coverage.

In a CBS Films study of the East Coast area served by New York, Philadelphia, New Haven, Boston, Providence, Washington and Baltimore, almost 2 million out of 12.1 million TV families can tune in on just two markets.

This choice does not boost the audience potential of network shows where both markets are carrying shows at the same hour as much as syndicated shows can, because different days of the week or different hours serve to double viewing opportunities.

Two new large feature film packages have reportedly been quietly put into distribution by film syndicators.

Screen Gems is handling the Goldwyn features package and is understood to have already approached CBS o&o's as likely buyers.

UAA is also moving the RKO package of 700 features, although it has refrained from advertising the move.

Syndication strategy in the past on "sleeper" sales used this doubly-effective weapon: The early buyer feels he is getting first crack at the properties, and then after a deal is made, the distributor can talk about pre-sold grosses when the property is announced to the trade.

When Amoco switched from network to syndication this past season with U. S. Border Patrol, it apparently also proved that a regional show with an "off season" spring start has no ratings disadvantage.

Despite the mid-season premiere, CBS Films' U. S. Border Patrol via Joseph Katz earned an 18.1 Nielsen in 20 markets and a 17.0 ARB in 30 cities.

These early ratings are further evidence that syndication is not tied to September premieres and shows can do equally well with other starting dates.

Here's how Nielsen and ARB rated the other-than-fall starters in 10 cities:

MARKET	STATION & TIME	NIELSEN	ARB
Albany-Schenectady	WAST-TV, Fri., 7:30 p.m.	21.5	15.7
Baltimore	WJZ-TV, Sun., 9:30 p.m.	14.4	10.4
Baton Rouge	WBRZ-TV, Tues., 6:30 p.m.	—	27.2
Boston	WBZ-TV, Wed., 7:00 p.m.	29.4	11.6
Charleston-Huntington	WCHS-TV, Fri., 10:30 p.m.	17.5	16.0
Cincinnati	WCPO-TV, Fri., 10:30 p.m.	17.5	15.0
Duluth-Superior	KDAL-TV, Thurs., 7:30 p.m.	—	34.3
Greensboro-Winston-Salem	WFMY-TV, Thurs., 7:30 p.m.	28.3	—
Providence	WPRO-TV, Thurs., 7:00 p.m.	16.2	—
Rochester	WROC-TV, Mon., 7:00 pm.	21.0	—
<i>Ten-city average</i>		20.7	17.6

CBS Films' Fred Mahlstedt takes exception to reports on practices of Japanese tv stations with U. S. film (FILM-SCOPE, 27 June).

Says Mahlstedt: "Our experience in selling to Japanese stations and networks is that they are completely honest and businesslike in their dealings with us and that prints are returned as quickly as from any other foreign country."

Adds Mahlstedt: "We have a representative, Sekiya & Co., Inc., in Japan who monitors station programing constantly and to the best of our knowledge, no indication of unauthorized programing use has ever come to their attention."

Incidentally, the reason for low prices on U. S. films, explains Mahlstedt, is the limited import quota set by the Japanese government.

There's little chance in the immediate future of syndicators banding into a trade association for the specific purposes of promoting the use of syndication and developing research that would help sell syndication.

Even though several film firms have showed interest in such a suggestion made a month ago by Leslie Dunier, of Mogul, Lewis, Williams & Saylor, no overt moves to bring the trade together for a discussion has been in evidence.

Syndicators admit they're disturbed by the spot tv melon that is increasingly being divided up in favor of spot announcement at the expense of film programs, but their lack of interest in a trade association stems from these two dilemmas:

- 1) That non-participating companies would gain from the joint research activities.
- 2) With two of the syndication companies controlled by networks, these two subsidiaries would have the embarrassment of pitching against their own o&o spot salesmen.

COMMERCIALS

Pre-scoring in commercials has become an important creative vogue over the past few months.

While pre-scoring has long been standard practice in animations, the technique of making the music first and the visuals later has found new applications to solve commercials problems formerly considered impossible to handle.

Pre-scoring has proved especially valuable in live-action stylized commercials, in squeeze-motion, and in handling a long series of product shots.

However, pre-scoring has had less outstanding results for demonstration commercials or spots than depend on a complex visual approach, but new uses for the techniques are foreseen for the 1959-60 season.

For details, see page 40, this issue.

Automotive advertisers this season continue to explore the unusual opportunities of location production overseas.

Chevrolet made a 2½-minute spot in Paris which featured a driverless convertible making a tour of that city.

Arco Film, the producer, used remote radio controls, and was able to divert traffic up to half an hour from key sites.

The commercial won first prize in its category at the Cannes festival.

Horace Schwerin, speaking in London last month, pointed to three common errors which miss the vital promise in a commercial.

They are: (1) Neglecting the brand and just selling the product. (2) Criticizing the competition instead of selling your brand, and (3) Praising the brand while forgetting the consumer.

Responses by U. S., Canadian and British viewers were described as basically alike in motivation, fluctuating least with logical commercials and most with mood commercials.

SPONSOR HEARS

11 JULY 1959
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SPONSOR
PUBLICATIONS INC.

Madison Avenue gossip this week is concentrating on this item: That General Foods is mulling a switch for Sanka from Y&R.

The brand has been with that agency since its innovation.

Agencies are finding that the cost of a name entertainer to handle commercials only on an exclusive basis can be almost as high as though he were engaged for a program series.

Take Edgar Bergen, for instance. His price for linking himself to a single product in the form of commercials is \$7,000 per week for a minimum of 52 weeks.

Local radio continues to strain to provide listeners with all sorts of gimmick contests.

Variations of the hideaway charade and tune guessing contests continue to flower. Meantime this type of prize participation is getting a big play: mystery characters circulate in public places, palpitating to be identified.

Have you ever wondered how an agency goes about selecting summer re-runs from the film series carried on the network during the regular season?

SPONSOR made a spot check and found that the choice is left pretty much to the tv supervisor assigned to the account. His list, as a rule, is automatically approved by the head of the tv department.

You've been around the business at least 20 years if you can remember when:

- P&G's total air time budget was around \$6 million—and this included spot.
- General Mills sponsored local ball games in 78 markets to plug Wheaties.
- Leo Burnett's No. 1 air account was Pure Oil (\$300,000).
- All of radio's time billings added up to \$120 million gross.
- NBC advertised itself as the "World's Greatest Broadcasting System."
- Jack Benny pushed the Chase & Sanborn Hour out of first place.
- Ma Perkins wrested the soapers' leadership away from Guiding Light.
- The number of radio stations came to 774 (today it's around 3,900).
- Calendar note: All the above happened in 1939.

Do you know why Chicago agency people are kept ever so much more conscious of radio than their brethren in New York?

Chalk this down as one pretty good reason: In Chicago, matching golf scores and the like is passed up by reps for the more fascinating and educational pastime of quoting parables about misadventures in radio thinking.

To cite a couple:

"Today both buyers and sellers of radio are trying to climb over mole hills instead of mountains."

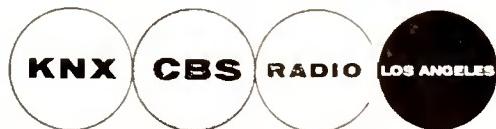
"It's too bad that people dealing with radio don't realize that they can soar like eagles, rather than flap around like barnyard hens."



"in the public interest..."

Community service is a most important facet of a radio station. That's why, in addition to strong public service programming and vigorous support of civic activities, KNX stages a continuing series of events in its Columbia Square home. The most striking of these displays is the KNX Armed Forces Week each May. This year 75,000 Southern Californians saw the latest in space age weapons and probes. No less significant was our Youth Science Fair featuring the exhibits of outstanding high school students selected from over 200 Los Angeles County high schools. Last year during the Christmas season, choral groups from all over the Southland came to sing for highly appreciative KNX listeners. A man is known by the company he keeps. So is an advertiser. That's why it pays to keep company with KNX Radio...Southern California's #1 radio station for community service.

Represented by CBS Radio Spot Sales



WRAP-UP

NEWS & IDEAS

PICTURES



TRAFFIC REPORTS earn awards for WPEN, Phila., co-sponsors DeSoto, Sun Oil. Shown (l-r): Gene Freed, DeSoto; T. S. Duke, Safety Council; Joe Morrison, sta., traffic repr.; Sun Oil's T. S. Horricks; M. Arnold, sta. mgr.



SITTING ON TOP of the world is WAKE, Atlanta's hit parader, Bob McKee, who took to the air in Foremost Dairies' giant balloon—largest in the world—to deliver broadcast 30' above the Broadview shopping center

WATT A PARADE! Celebrating its increase to 1,000 watts of power, WZIP, Cinn., sends a huge float through the downtown area. Sharing limelight with models is Don McCarty, anncr.



WATCH OUT! To plug Sane and Sa Fourth campaign, WBZ-TV, Boston, hoisted sedan 50', let it drop to cement blo to simulate head-on crash via live pick

BARED BACKS are tan in Texas following recent suntan contest staged KIXZ, Amarillo. Winner is shown here with Dennis James, station's program d



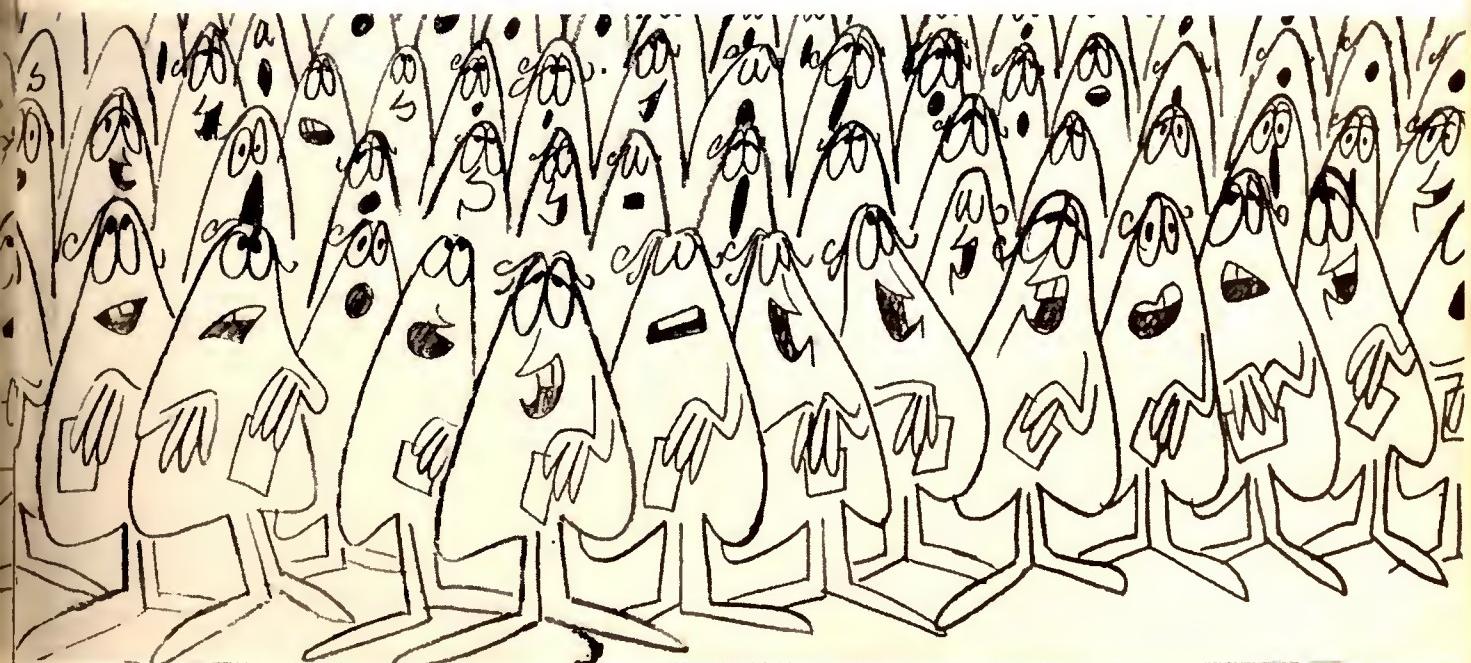
GOOD OLD SUMMERTIME was musical background for Gay Nineties party staged in Los Angeles by Stromberger, LaVene, McKenzie for over 100 media reps. Usual "free lunch" went with brew



OWAAAH! Led by 1908 Pierce Arrow, 1909 Ford, 96 cars get underway in Fifth Annual Antique Auto Tour. Two-day, 150-mile excursion was given special coverage by WOOD, WOOD-TV, Grand Rapids



LET'S HAVE A LOOK at *Lock-Up!* Promotion kit for Ziv's new syndicated series gets once-over by (l-r) Arthur Erickson, a.e.; BBDO, Joe Kotler, Ziv Synd. Div.; Alfred Stevens, adv. mgr. for sponsor American Tobacco; Len Firestone, Ziv Synd. Sales



HAPPY ANNIVERSARY TO YOU! was the serenade of hundreds of "emulsified dirts" to Lestoil's Jacob Barowsky, president of Adell Chemical Co. Special film was produced by Robert Lawrence Animation, New York to mark occasion of Adell's 25th anniversary celebration



YOU MAY NEVER BE KING FOR 72 YEARS* —

**BUT... WKZO Radio Makes You Feel Like A Ruler
In Kalamazoo - Battle Creek And Greater Western Michigan**

7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA — MARCH 1958

SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	32	22	10
12 NOON - 6 P.M.	29	22	10
6 P.M. - 12 MIDNIGHT	30	20	11

WKZO Radio rules more listeners than any other radio station in the big Kalamazoo-Battle Creek and Great Western Michigan market. On WKZO Radio you get an audience 43% larger than that of the next station!

Pulse proves that WKZO Radio holds an astounding margin over other stations with leadership (6 a.m.-12 midnight, Monday through Friday) in all 360 quarter hours.

Add WKZO Radio to your sales staff in Kalamazoo-Grand Rapids and Greater Western Michigan. See your Avery-Knodel man for more information!

*Louis XIV became King of France in 1643 at age 5 and reigned for years until 1715.

The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN
Avery-Knodel, Inc., Exclusive National Representatives

ADVERTISERS

NBC TV last week previewed its latest study in customer accelerations before a gathering of about 200 auto admen in Detroit.

The latest factors dealt with slogan identification and new-car opinion, the self-image of a car prospect in terms of what he looks for and what buyers' opinions are on small and foreign cars vs. the standard line.

Here's the latest (1959) comparison of buyers-shoppers-dealers' shares of preferences in media, plus actual shares of expenditures, as noted in the survey:

MEDIUM PREFERENCES	EXPENDITURES
Tv	60%
Magazines	18%
Newspapers	22%
	35%
	25%
	40%

The Wander Co. has different tv plans for Ovaltine come the fall.

For children appeal the money will go entirely to network moppet-time programs.

It will continue with spot for adult targeting via day and night minutes.

Tatham-Laird is firming up the buys.

Campaigns:

• **The Squirt Company**, Sherman Oaks, Calif., has prepared a series of tv spot announcements which are currently being made available to participating franchise holders. The announcements are of 10-second, 20-second and 60-second duration and feature a combination of live-action on film and animated jingles. The agency: Honig-Cooper, Harrington & Mimer.

• **Knickerbocker beer** will spend about \$100,000 on a summer spot radio campaign in the New York metropolitan area. Funds for the campaign have come from the brand's tv budget. The announcements, to be carried by WABC, WINS, WMCA, WNEW and WOR, will run at the rate of 85 per week (mostly minutes), seven days a week, from 6 a.m.-6 p.m. Most of the spots are scheduled within news and personality d.j. shows. Via radio Knickerbocker aims to reach vacationers and listeners traveling in autos. The agency: Compton Advertising, Inc.

• **Fizzies**, Warner-Lambert's instant effervescent drink tablet, has boosted tv expenditures backed by a new merchandising display as part of an intensive, eight-week, "hot weather" campaign. Spot tv expenditures in 175 marketing areas will be doubled, with the spots appearing largely on children's programs. The agency: Farley Manning Associates, New York.

Promotions:

• **Serta mattress**, inaugurated a "Christmas in July" campaign via helicopter in Providence, R. I., last week. Accompanied by a local Serta representative, WICE personality, Jim Hines, decked out as Santa Claus, flew a route chartered by local dealer store location. He hovered above each store and broadcast a salute to the particular dealer below. The agency: Arnold & Co., Boston.

• **National Carbon Co.**, division of Union Carbide, makers of Eveready radio batteries, as the highlight of its 6th annual Portable Radio Month promotion, selected Fern Troutvine, WPFB, Middletown, Ohio, as the outstanding woman broadcast-

YOU CAN SELL ANYTHING SUCCESSFULLY ON WBC RADIO

[IMPORTANT TO ADVERTISERS... NATIONAL AND LOCAL:

It isn't every medium that can point to proof of its sales effectiveness. On the following pages you will find positive proof of the selling power of WBC Radio stations for a wide variety of products. Many of these success stories come from local advertisers—men who are closest to moving goods on the local level...and who choose WBC radio because they know it reaches more people at less cost than any other medium. *Broadcasting is basic.* Basic regardless of whether you're selling local or nationally distributed products. WBC is proving it with results like these every day. *That's why no selling campaign is complete without the WBC stations.*

er of the year. More than 2,000 stations across the country were polled for their nominations for the award. The agency: William Esty.

Merging: Orr Industries, Opelika, Ala., with the Ampex Corp., Redwood City, Calif. In essence, Orr becomes a division of Ampex, and will continue to operate under its own name, in Opelika, with its present facilities and personnel.

AGENCIES

George Gribbin, Y&R president, needled the advertising industry for not keeping pace with the progress of products it promotes.

Speaking before the annual convention of the Advertising Association of the West, Gibbin posed these rhetorical questions to advertising agencies:

- Is the agency working closely with its clients' research and development groups?
- Is the agency planning and doing the kind of research that will

help advertising keep pace with the upcoming changes of the scientific revolution?

- Is the agency becoming "adventuresome and revolutionary in its creative activities?"

He also called for agencies to get involved with products that may never get off the drawing board, and called on advertisers to bring the agency in on product development.

"Above all," Gibbin concluded, "we should share our research. Medicine has made great strides because discoveries have been shared. Advertising research has been held back because discoveries have been hoarded."

Agency appointments: Stephan Distributing Corp., maker of Stephan's hair lotion, billing \$1,000,000, from Cunningham & Walsh, to Peter Finney Co., Miami . . . Chiquita's 100% Pure Canned Mashed Bananas to Young & Rubicam . . . Fabricon, to Rossi & Co., Detroit.

Publication note: *TV Advertising* (Harper), by Arthur Bellaire (BB-

DO), an authoritative guide and practical handbook on the subject, hits the bookstores 22 July.

Personnel moves: William D. Fisher, radio and television program director, Gardner Advertising Co., St. Louis . . . Raymond F. Marcus, account supervisor on Helena Rubinstein, Ogilvy, B. & M. . . . Paul L. Field, tv producer, Benton & Bowles . . . Charles K. Ramond, technical director, ARF . . . David H. Polinger, account executive, Lewis & Polinger, Birmingham, Ala. . . . Barbara Lappin Pearl, media director, Nides, Cini, Adv., Los Angeles, Cal.

They became v.p.'s: Edwin L. Leet, EWR&R, W. S. Walker Div., Pittsburgh, Pa. . . . Roscoe W. Sturges, Jr., Y&R . . . William P. Overend, Grey . . . At JWT, Chicago: G. Mat-

WNJR
negro radio for
metro new york



FUDGE BY THE TON

"WBZ helped us expand our operation . . . now helps us sell more than a ton of fudge a week!"

GALO PUTNAM EMERSON
Putnam Pantry Candies
Danvers, Mass.

CAME THE DELUGE

"Your solicitation for distributors brought a profitable deluge of phone and written response. It also set our people afire with new enthusiasm!"

BILL CAVANAUGH, President, Bonus Living Opportunity
—Nutrilite Food Supplement (Distributor-recruiting campaign)

200 HAPPY BRIDES

"Overwhelmed by response from 18 In one day received close to two hundred letters from brides all over New England!"

BETTY GOODMAN
Tribune Publishing Company
(for "Bride Prefers Promotion")

thews Baxter; Paul Lehner; Thomas J. O'Connell, and John L. Van Sant.

ASSOCIATIONS

Here are some of the latest NAB developments:

- The tv board approved a greatly expanded tv information program to be policed by a special committee, composed of network and sponsor representatives.
- The radio board adopted a resolution praising the work done by the All Industry Radio Music License Committee, which has just obtained a favorable contract from ASCAP.
- The board of directors urged support for legislation which would clear up the "equal time" snarl.

Convention notes: the 4A Western Region convention will be held 18-21 October, at the Santa Barbara Biltmore and Miramar hotels in Santa Barbara, Calif . . . Robert Sarnoff will keynote the fourth annual BPA convention in Philadelphia, 2-4 November.

This 'n' data: The 4A's has issued its 1959 "Roster and Organization," listing 339 member agencies . . . Social note: The RTES will hold its first annual "Fun Day Outing," Thursday, 30 July, at Pelham Country Club, N. Y.

Kudo: The veterans of Foreign Wars' Americanism award to the Connecticut Broadcasters Association, for its sponsorship of the Voice of Democracy contest.

Personnelities: Robert Light, formerly managing director, elected president, Southern California Broadcasters Association . . . Harwood Hill, executive v.p. of Publicidad Badillo, Inc., San Juan, elected president, Advertising Agency Association of Puerto Rico.

They were elected officers: Rhode Island Broadcasters Association: president, Milton Mitler, WADK, Newport; v.p., Edward Boghosian, WJAR-TV, Providence and secretary-treasurer, Zel Levin, WWON, Woonsocket . . . Adcraft Club of Detroit: president, Wendell Moore, director of advertising, Dodge division, Chrysler.

ler Corp.; first v.p., John Pingel, v.p., Brooke, Smith, French & Dorrance; second v.p., Toby David, CKLW, Detroit, radio and tv personality; secretary to the board, John Bowers, manager, Ford car advertising division, and treasurer, Robert McKown, presidential assistant, D. P. Brother & Co.

FILM

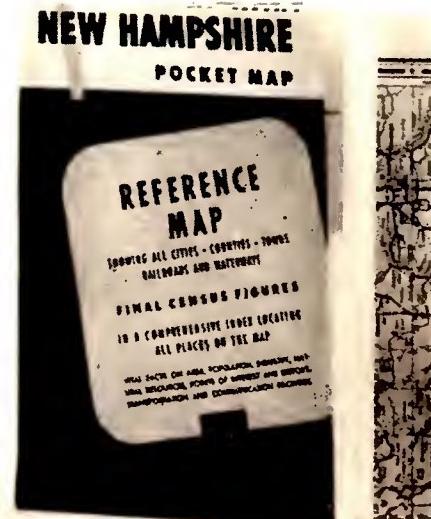
Expansion was the keynote of three tv film company moves revealed last week.

They were:

- **20th Century Fox**, in setting up an international tv wing under managing director Alan Silverbach to distribute 20th and other product abroad and also to handle foreign tv productions here.

- **Filmways**, which is constructing one of the largest tape and film studios in the east, and which added an additional space for its headquarters.

- **Columbia Pictures**, following its buy-out of Briskin Productions.



.29

15200

.00

IT'S THE BERRIES

In independent and chain-store supermarkets, sales doubled and even tripled in the period of our nine-minute spot commercials on WBZ." NATIONAL CRANBERRY ASSOCIATION (Ocean Spray Cranberry Juice Cocktail)

HOMES! HOMES! ALL SOLD OUT!

"We had signed for two sets of week-end commercials—but were sold out after the first week-end."

ROBERTS HOMES, INC.
Chelmsford, Mass.

TRAFFIC STOPPER DeSUZE

"Congratulations to WBZ's DeSuze! About 20,000 cars stopped over the three-day holiday to get the autumn tourist kit you alone announced." JOHN BRENNAN, New Hampshire State Planning and Development Commission

WBZ Boston

REPRESENTED BY AM RADIO SALES, INC.

appointed Irving Briskin West Coast administrative v.p. of Screen Gems.

Sales: ABC Films reports *The People's Choice* sold for stripping to WCBS-TV, New York and KTTV, Los Angeles . . . Arrow Productions, the re-run division of ITC, reports a 6-month volume rise of 21% over last year; properties include *Susie*, *Sgt. Preston* and 9 others . . . Stations buying CNP's *Boots and Saddles—the Story of the Fifth Cavalry* include WVEC-TV, Norfolk; WBRC-TV, Birmingham; KPTV, Portland, Ore.; KTVO, Ottumwa; WSOC-TV, Charlotte; WSJS-TV, Winston-Salem; WDBJ-TV, Roanoke; WTVY, Dothan; WTVJ, Miami; and KTNT-TV, Seattle . . . Governor Television has sold *Bucky & Pepito* color cartoons to WNTA-TV, New York; WGN-TV, Chicago and KCOP, Los Angeles.

International: *Mickey Mouse Club* will be the second Walt Disney production to be offered to Japanese viewers, according to **Hakuhodo Advertising** of Tokyo. It will be carried on the NTV under the spon-

sorship of Ajinomoto, a flavoring. The *Disneyland* series is already carried on the Nippon Television Network under the sponsorship of Mitsubishi Electric Co., a major manufacturer of appliances and electric apparatus. *Disneyland*, incidentally, is one of four American programs rated recently among the top-ten in Japan; the others are *Superman*, *Lone Ranger* and *Lassie*.

Programs: Show Corporation of America has added four additional feature film titles to its *Mid-'50 Movies* package; 14 of the 18 films in the package were released to theaters after 1955.

Promotion: Eddy Arnold, co-star along with Jimmy Dean and Tennessee Ernie Ford of Bernard L. Schubert's *Your Musical Jamboree* series, will make a series of personal appearances starting in about a month to more than 25 cities.

Commercials: W. B. Doner Advertising of Chicago reports excellent results using "soft sell" for an automotive client, Z. Frank, a Chi-

cago Chevrolet dealer. The one-minute commercial in color animation dropped all conversation but used music; it was produced by La Comete-Andre Sarrut and won second prize in its category at Cannes . . . UPA will make 11 commercials for Gillette to be used during the World Series this year . . . **Playhouse Pictures** reports winning four awards for animation at the meetings of the Advertising Association of the West; the AAW awards were as follows: for 20-second animation, First Place to Ford Dealers' spot via J. Walter Thompson, Los Angeles; Second Place to M. J. B. Coffey, through BBDO, San Francisco; and Third Place to Langendorf Bread. Young & Rubicam, San Francisco; BBDO of San Francisco was also the agency on an ID award to Burgermeister Beer.

INTERNATIONAL

Ted Bates is the latest agency to extend its operation to London via an operating agreement.



\$19500

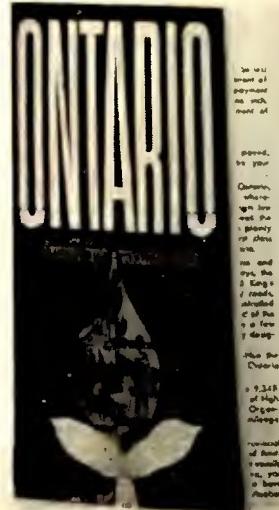
ROTTEN WEATHER—BRIGHT SALES
"Thank you, KDKA, for one of our most successful promotions ever on our homes! Even with bad weather, you brought 'em out . . . and they bought."

J. F. ARMBRUSTER
Smith & Armbruster



\$450

GREAT SHAKES
"We averaged 150 qualified leads a week from KDKA—and converted three out of every five into actual sales."
NIAGARA CYCLO MASSAGE



.00

VACATIONERS HALF-PRICE
"The Ontario vacation booklet was offered on 37 stations. Average cost per inquiry:

\$1.32 . . . cost on KDKA: 63 cents.
F. H. HAYHURST CO. LIMITED, For Ontario Government, Department of Travel and Publicity

NETWORKS

The joint operation will be under the name of Hobson, Bates and Partners, with John W. Hobson, who also becomes a member of the Ted Bates board, as the No. 1 man.

Twenty million viewers throughout Europe recently witnessed special programs commemorating the fifth anniversary of the Eurovision network.

The programs featured celebrities and outdoor action scenes in each of the participating countries.

The Eurovision network, which includes all the major countries of Europe except Spain, is supervised by a technical coordination centre in Brussels. The language barriers, which exist between seven of the twelve countries, are surmounted by means of multiple commentators.

Research note: A. C. Nielsen, Ltd., and the Attwood Group of Companies, Ltd., have combined their broadcast audience research into a new company rendering a single service covering Great Britain and Ireland, Germany, France, Italy, Holland.

land, Belgium, Luxembourg, Switzerland and Austria.

Agency appointment: Pan Ideal bakery, to Kenyon & Eckhardt de Mexico.

New offices in Puerto Rico: Robert Otto, its fifth branch office abroad, with Oscar Reinoso as executive v.p. and mgr. . . . **El Mundo**, new telecasting and broadcasting facilities for WKAQ-TV-AM.

Personnel appointments: Alastair Murray MacKenzie, director of Latin American Operations, and Thomas S. O'Brien, director of Far Eastern Operations, NBC International, Ltd. . . . Trevor G. Goodman, managing director, Y&R, Canada . . . Michael Hicks, managing director, BBDO, Canada . . . Don Cunningham, managing director, FC&B, Frankfurt, Germany . . . Dean Buchanan, news director, and Frank Warren, general manager and member of the board of directors, Hawaiian Broadcasting System, Ltd., Honolulu.

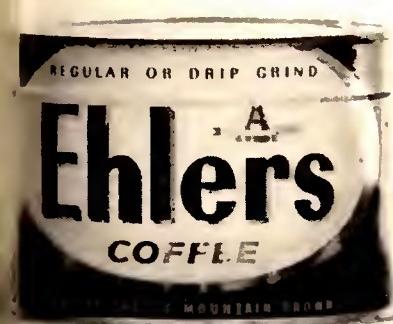
As might have been expected, ARB's first published report for Alaska shows that seven out of the top 10 favorite TV shows are westerns.

In the States for the same period ARB's count had it four westerns out of the top 10.

The shows they liked most in Anchorage were in this order: *Wagon Train*; *Gunsmoke*; *Hair Gun, Will Travel*; *Rifleman*; *Wanted Dead or Alive*; *Red Skelton*; *Zane Grey*; *Huckleberry Hound*; *Markham*, and *Ranchide*.

The boil and bubble has subsided at Mutual—at least for the moment—after a tempestuous week of filing a petition of bank-

WNJR
negro radio for
metro new york



\$1.69

UP TO 300% GREATER RETURNS!

"We tried our 50¢ offer on 5 Pittsburgh stations. KDKA gave us the best cost per return . . . up to 300% better!"

JACK W. BRADFUTE
Lyd, Redfield & Johnstone, Inc. for Ehlers Coffee



\$5060

MOVING LIKE CRAZY

"Thanks, KDKA, for excellent sales results. We moved even more Imperials and Chryslers than we had anticipated."

DON C. CRANE
Stoffan Motors, Inc.

KDKA Pittsburgh

REPRESENTED BY AM RADIO SALES, INC.

ruptey, changing ownership and taking on a new president (Robert H. Hurleigh).

Meanwhile efforts are being made to work out a settlement of the \$3 million owed by Mutual to 750 creditors. The biggest debt is that due the AT&T for long lines (\$508,000).

Network fall tv sales: North American Van Lines (Biddle Co., Bloomington, Ill.) for 13 alternate weeks of *Championship Bridge with Charles Goren*, beginning Sun. 18 Oct. on ABC TV, 3:30-4 p.m.

Network radio sales and renewals: Cadillac (MacManus, John & Adams), for *John Daly—News*, Mon.-Fri., 6:30-6:40 p.m., and **Radio Bible Class, Inc.** (J. M. Camp & Co.), 62 weeks, effective 28 June, for *Radio Bible Class*, Sun., 8:30-9 a.m. . . . **ABC sales:** Grosset & Dunlap (Friend-Reiss Advertising), Landers, Frary & Clark (Goold & Tierney), and Rock of Ages (Harold Cabot & Co.), for segments of *The Breakfast Club*, Mon.-Fri., 9-10 a.m.; AFL-CIO (Furnam, Feiner & Co.), and Benrns Watch for week-

end news broadcasts; A. E. Staley (EW,R&R), for weekday news broadcasts, and **AT&T, Long Lines department** (N. W. Ayer & Son), vari-out news broadcasts . . . **Business at Mutual:** Pinspotter division of AMF (Cunningham & Walsh), for 13 weeks of *Bill Stern Morning Sports-casts*; AT&T (N. W. Ayer & Son, Philadelphia) for a series of adjacencies after nighttime and Sunday newscasts; **Wings of Healing** (Century Advertising, Portland, Ore.), renewed for its Sun. a.m. ½-hour series . . . **More clients for Mutual:** American Red Ball Transit (Ruben Advertising), and **Christmas Club** (Brooke, French, Smith & Dorrance, New York).

On the Fall Specials front: Rexall (BBDO), for six Sun. evenings, starting 18 Oct.

New affiliates: WTTM, Trenton, from NBC Radio, goes Mutual 10 August . . . KFIR, North Bend, Ore., rejoined, and WGPA, Bethlehem, Pa., joined with CBS, 5 July.

Personnel appointments: Robert

F. Hurleigh elected president and Albert Gregory McCarthy, III secretary-treasurer at Mutual . . Stephan Meyer, director of program services, NBC participating programs.

RADIO STATIONS

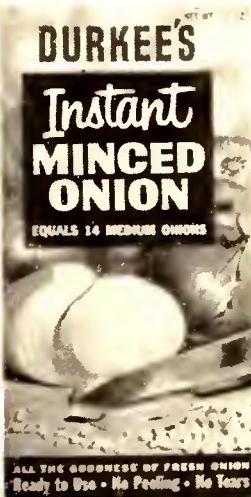
ASCAP estimates that its revenue from radio stations under the new five-year contract will drop between \$800,000-\$1 million a year, but it will still take in \$10 million annually from that medium.

The new licensing arrangement whose details are yet to be ironed out, includes these provisions:

1) A decrease in the commercial percentage on net billings from 1 ¼% to 1 ⅛%.

2) Monthly sustaining fees are to be \$1 for stations billing less than \$50,000; twice the one-minute rate for stations between \$50,000 and \$150,000 and 2½ times the minute rate for stations over \$150,000.

The Society has made the same term available for the stations tha



.39

HUMBLE ONION NOW THE RAGE!

"Our Instant
Minced Onion is on
KYW and having
fabulous success."
F. J. DANIELS
Durkee Famous Foods

Greatest Success Story Ever Told



'429.95

"WE SOLD MORE RANGES IN ONE DAY THAN IN THE ENTIRE PREVIOUS YEAR...
biggest single day in our 14 years in business!"

All 5,212 adults who came credited KYW radio advertising as the reason.

We don't believe any other media could have produced such
a large crowd. I recommend KYW to all advertisers who want results."

W. L. RIEDLING
Caloric Appliance Corporation

extended their contracts while the negotiations were on.

KBIG, Catalina, Calif., launched a new program format last week, featuring individualized hour and half-hour popular music segments. As part of the revamping:

- KBIG special news features have been shifted to the hour and half-hour.
- Each show has been given a descriptive title and a distinctive theme.

Alfred J. McCosker, pioneering programmer, got a special air tribute from WOR, N.Y., which he served as president and board chairman for many years.

McCosker died 1 July at the age of 72.

Known in the medium during the fledgling stage as "Hollywood" McCosker for his prolific use of film stars before the mike, McCosker also became famed for the early development of symphonic broadcasts, news programming and variety shows.

Radio and tv properties in three

states have been formally merged into the Taft Broadcasting Co.

The merger, effected by directors of Radio Cincinnati, one of the properties absorbed, was to simplify the corporate structure and facilitate a public issuance of the new company's stock.

Properties involved: Radio Cincinnati; Radio Columbus; WTVN, Columbus; WBRC, Birmingham, and WKYT, Lexington, Ky.

Officers of the new company: president, Hulbert Taft, Jr.; executive v.p., David Taft; v.p.s, Ken Church and William Hansher; treasurer, Dorothy Murphy, and secretary, Robert Taft, Jr.

A new study from RAB shows that marketers of sun tan lotions rely heavily on radio, using both spot and network, with heavy frequency from Friday evening through Sunday afternoon.

The reason for favoring radio, according to RAB: to reach people on the way to weekend resorts, and people out-of-doors in the sun.

• Ken Ellis, news editor of

WMNI, Columbus, O., developed quite a thing out of selling luxury trailers via remotes by teaming up with his wife just a housewife—to give the women's angle about mobile homes.

Ideas at work:

• **Don't scare the customers:** **William H. Coy** of Detroit, suggests that radio and tv weathercasters refrain from painting a bleak picture of the weather, and thereby avoid discouraging potential shoppers and others from going out to large shopping centers and downtown areas of trade.

• **"Salute to Merchants"** promotion: **KIXZ** is calling up merchants in the Amarillo area to find out if they are listening to the station. Those tuned in are given the title of "KIXZ Listening Post" and they are saluted as such on the air.

WNJR
negro radio for
metro new york



\$\$\$

'4496

.67

WOW!

We attracted 300 new customers in one week, increased sales 30% ... thanks to KYW!"
GEORGE SCHILD, President Schild's I.G.A. Foodliner

SALES UP IN '58? YES—12%!

"While the industry was taking a 20% dive in new car sales, we racked up a 12% increase. Reason—KYW radio spots!"

HAROLD STAN
Spitzer Motors (FORD)

SAY TEA ON RADIO—AND SEE!

"Our sales are considerably over last year's ...and much of the credit must go to our radio spots on KYW."

JOHN A. DINGETHAL
Tetley Tea Co., Inc.



KYW Cleveland

• **Vacation spot:** Pat Landon of WRCV, Philadelphia, hand-addressed over 500 post cards to Philadelphia agencies. The cards read: "Having a wonderful time. Wish your spots were here." The cards were mailed from Atlantic City, site of the d.j.'s summer broadcasts.

• **Doing his bit for auto safety:** Ben Geller, Chicago auto dealer, over the Independence day weekend, sponsored a saturation campaign of spot announcements on WAAF, consisting of all the sounds of a major auto smash up, followed by a verbal warning to drive with care.

• **WCCC, Hartford,** is conducting a campaign awarding engraved wrist watches to the city's outstanding newsboys. The first winners had their awards presented to them by Governor Abraham Ribicoff on the steps of the State Capitol.

Station purchases: Mrs. Geneva Gee, WCMW, Canton, Ohio and WARU, Peru, Indiana, from Mr. S. L. Huffman . . . Brokered by Blackburn & Co., Washington St.: Sherwood Gordon, KSDO, San Diego,

from San Diego Broadcasting for \$700,000; Louis Strick and Joseph Calderon, WAMV, East St. Louis, Ill., from Robert W. Day, for \$300,000, and Thomas Potts, WDNF, Anniston, Ala., from Ralph Allgood and Grover Wyse, for \$85,000 . . . **Victor Bellamy, WSTL**, Eminence, Ky., for \$70,000, from J. W. Dunavent, brokered by Paul H. Chapman, Inc., Atlanta.

Call letters change: WAGA, Atlanta, to WPLU.

Plough Broadcasting named this management team for its entire group: **Roger May**, former sales mgr., WMPS, Memphis, to v.p. in charge of sales; **E. M. Plumstead**, former program coordinator, to v.p. in charge of programing; **Joseph Deaderick**, engineering coordinator, to v.p. in charge of engineering; **Volley Edwards** to assistant secretary-treasurer; **W. E. Crump**, program director WMPS, to director of production and special features; **C. G. Simmons** to director of recording.

Plough Staff appointments: **Allan Avery**, sales mgr. and **Don Stevens**

to program director, WMPS; **Claude Frazier** to gen. mgr. and v.p., WPLO, Atlanta.

REPRESENTATIVES

Forjoe-Tv, Inc., has announced the opening of a Detroit sales office and division, with **Larry Gentile** as general manager.

That gives Forjoe offices in seven major cities throughout the country.

Rep appointments: **WBAY-TV-AM**, Green Bay, to **KATZ** . . . **WERE**, Cleveland, **WERC**, Erie, Pa., **WOLF**, Syracuse and **WTKO**, Ithaca to **Venard, Rintoul & McConnell**, New York.

Personnel appointments: **Andrew Powell**, spot tv sales mgr., PGW, San Francisco . . . **David Smith**, director of research, AM Radio Sales . . . **Cornelius Pugh, Jr.**, tv sales staff, George P. Hollingbery Co. . . . Shifts at Adam Young: **John Stella** to manage Chicago office and **Clinton O'Dell Simpson** to office mgr., St. Louis.



\$189

BIGGEST SALES IN 51 YEARS

"Had second largest week
and largest single day of selling
in 51 year history
... thanks to WOWO."

SOUDEERS HOME FURNITURE STORE
Graill, Indiana



2 / .35

\$\$\$

100% SALES INCREASE!

"Our sales and
distribution increased
from 42% to 88%
through WOWO spots."

EVANS INDUSTRIES
(Better Bite Dog Food)

MERCHANTS DOUBLED BUSINESS

"WOWO's enormous coverage brought
in enough new out-of-town
prospects for our merchants
to double their business."

CHAMBER OF COMMERCE
Decatur, Indiana

TV STATIONS

In the fall of 1958, according to Nielsen, when there were 481 stations in operation, the percentages of homes able to reach one station or more were these:

No. STATIONS	% HOMES
4 or more	81%
2 - 3	17
1 station	2

KMBC-TV-AM, Kansas City, took a survey among local merchants on how the newspaper strike affected them and the findings indicated:

- 1) The two leading food chains around business had held up well.
 - 2) Downtown department store sales were even with the year before, even though the pinch was felt on such promotional items as air conditioners, swim suits, etc.
 - 3) Sales on new cars were up, but used car lots estimated they were 20-25% off their expected levels.
- Incidentally, KMBC distributed 30,000 copies of its twice-daily news sheet during the strike.

Ideas at work:

• **Flying the Colors:** WJZ-TV, Baltimore, flew films of the raising of the new 49 star flag at Fort McHenry to five Alaskan tv stations.

• **WILX-TV** is sending out, to agencies and advertisers, a package of 10 breakfast cereals, "compliments of channel 10," with promotional material tying in with the stations opening of a new studio in Michigan's "Cereal City," Battle Creek.

• **WNBQ**, Chicago, is sending out invoices representing nearly one-half million dollars, to 50 public service organizations, marked "Paid in Full." The figure represents the estimated dollar value of the time devoted to these various organizations.

• **Tour de force:** 96 antique autos turned out for the fifth annual antique auto tour presented jointly by **WOOD-TV**, Grand Rapids, and the Grand Rapids chapter of the Horseless Carriage of America. **WOOD-TV** featured live coverage of the tour's arrival and departure.

• **Hot Idea:** WCAE, Pittsburgh, ran a "Guess the Hottest Day and Temperature During the Month of June" contest. Several thousand en-

tries were received, with the winner receiving a portable transistor radio.

This a 'n' data: On WRVA-TV, Richmond, Va., Cy Newman, "The House Detective," entered his eighth year of broadcasting this real estate program . . . **WJAR-TV**, Providence, celebrated its tenth anniversary with a three-day "Summer Fair." . . . Over one hundred agency people, food brokers and grocery representatives were hosted by **WMTW-TV**, Poland, Maine, at the second annual Mt. Washington party.

Kudos: To **KSFW-TV**, Salinas, Calif., the California Press Tv Radio Assoc. "Certificate of Excellence," for outstanding work in the field of special events . . . To **KABC-TV**, Hollywood, a special commendation from Los Angeles Councilwoman Rosalind

WNJR
negro radio for
metro new york



\$2750

\$6500

.12

RADIO SPREADS FAME

"We're doing construction in cities as far as 50 miles away due to **WOWO** advertising."

CLARENCE BULTEMEIER
Builder Supply Co., Decatur, Indiana

\$66,000 WORTH OF TRAILERS

"We sold \$66,000 worth of trailers, and 90% of the crowd that came to buy said **WOWO** brought them in."

ADAMS COUNTY TRAILER STORE
Decatur, Indiana

MORE? 40% MORE!

"Our distribution was about 60% for years. Just four months on **WOWO** sent it up to 100%."

BUTTERFIELD CANNING CO.



WOWO Fort Wayne
REPRESENTED BY AM RADIO SALES, INC.

Wyman, for KABC-TV's *Traffic Court* series . . . To WTVR, Richmond, from the Army, a plaque commending the station's outstanding support of the Army information program . . . To KCRA-TV, Sacramento, assistant promotion mgr. Don Sarle, Jr., and art director Robert Miller, a \$1,000 prize in the *Thin Man* national station promotion contest.

Personnel appointments: James Moore, named president, WSLS-TV-FM, Roanoke, Va. . . . James Arthur Yergin, assistant director of research, Westinghouse Broadcasting . . . Dick Barrett, account executive, KMTV, Omaha, Neb. . . . William Hunesfeld, sales mgr., KPIX, San Francisco . . . Jack Kavanagh, promotion mgr., WPRO-TV, Providence, R. I.

RADIO RESEARCH

(continued from page 32)

program, there are already a lot of facts available on the exposure of purchasers to radio (as compared with other media) on the day of buying.

Between the home and the shopping center, new facts about radio listening are being uncovered almost daily.

"The Facts About Auto Radio," a recent publication of RAB shows 86% of all new cars (100% in the case of the three highest-priced cars) are sold radio-equipped.

It is hard to understand how a critic of radio research would want any documentation beyond this fact alone to justify a radio buy: how many cars are equipped with newspapers, magazines, tv? But there are plenty more statistics on out-of-home listening if he cares to look for them.

Out-of-door radio has been checked by various researchers on the highways, at stop-light intersections, at parking lots in shopping centers, and through in-home interviews via recall. It has been studied on the

beaches, in parks and playground and in business establishments.

For example, want to know how much on-the-job listening to radio there is? Based on a sample drawn by the research department of Dun Bradstreet in a market frequently used as a test by leading advertisers because of its "representative" characteristics, RAB discovered that nearly eight out of 10 business establishments have one or more radio sets on the premises; that additional sets are found in some 63% of firms which report that employees bring portable radios to work with them. Put this study together with the fact that the U.S. working force numbers some 7 million and a new dimension emerges.

Or perhaps one wants to go a step beyond auto radio? Well, here are some highpoints of a study by RA on truck radio:

Nearly 30% of surveyed truck drivers were equipped with a working-order radio.

Among drivers of these trucks, more than six out of 10 report they listen to their truck radios more than two hours daily.

What does this mean to the buyer?

WNJR
negro radio for
metro new york



MOVIES DEAD?

"WIND helped give us the highest gross in the 20-year history of the theatre."

ESQUIRE THEATRE

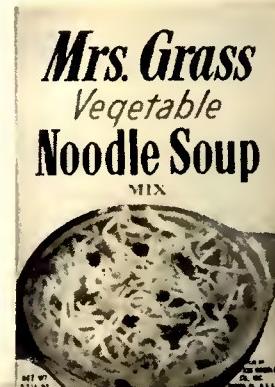


'29 21

SELLING FOR THE WORLD'S LARGEST!

"The outstanding pulling power of WIND has helped make us the world's largest individual Chevrolet dealer."

MARVIN H. FRANK, President, W. B. Doner and Co.



.15

10 DAYS—100% DISTRIBUTION

"We've pulled 36,000 replies to offer made on WIND exclusively—and achieved 100% distribution in 10 days!"

DONALD GRASS, J. J. Grass Noodle Co.

NO SELLING CAMPAIGN IS COMPLETE WITHOUT THE STATE

f advertising? Perhaps not much. Or perhaps a great deal—if he is in the gas and oil business, tires, auto-tivities and batteries or if he has the additional knowledge that truck drivers earn about 15% more than the average industrial or manufacturing employee.

It is easy to be handed one statistic and then cry out that it isn't enough. The smart media buyer is the one who, when handed one statistic, puts to work with other statistics from other sources and comes up with a complete justification of his judgment in a buy. No statistic is better than the use to which it is put.

To criticize radio research on the grounds that samples aren't big enough is not realistic either. Usually, the suggestion is that if samples were doubled, the resultant figures would be twice as accurate. "This is not the case," says Pulse's Roslow. "Anyone who knows research knows that to halve the margin of error, a sample must be quadrupled." The question then becomes: Who is going to pay for quadrupling the work of a survey? As it is now, some agency men claim that the radio industry should

spend more of its own industry for research.

"What's wrong with advertisers spending their money, too?" asks Roslow. Actually, some agencies or individuals within agencies do radio research on their own.

For instance, there have been agency buyers who have refused to be led into a follow-the-leader-game on radio "prime time" and have investigated within the markets they were considering the actual starting and stopping time of factory shifts to determine exactly when workers were out of bed and in their cars listening to radio. The results of such investigations have often been startling. A 7 to 9 a.m. buy (and its corresponding 4 to 6 p.m. buy for a traffic audience) have sometimes proved a miss. In some markets, depending on the major industries of the area (rubber manufacture, oil refining, etc.), road traffic of workers has fallen off to nothing by 7 a.m. because 80% of the workers are already punched in and on the job by then. Rep firms and stations within various markets have proved such points with their own research. (See picture, page 31)

LESLIE SALT

(continued from page 39)

Murphy. Sales soared in the test markets, and retailer reaction was unanimously enthusiastic."

Flipping through a file of year-end sales reports, he showed SPONSOR such retailer comments as:

"Last two weeks (December 1-15) amazing. Displays sold down in a couple of days."

"Have re-ordered twice since last saw you."

"We felt the soundness of our new packaging concept had been proven," says Murphy, "and that we could safely push ahead with 'Operation Breakthrough'—that is, carrying the Finger-Tip Pak to Northern California, Oregon, Washington, Nevada and Hawaii."

Approximately 53% of the budget was earmarked for introducing the package in these states. Media strategy was duplicated: Saturation schedules of minutes (both daytime and nighttime) were bought in each of the 19 markets, plus 1,000-line two-color ads in 27 newspapers and a strong schedule of trade journal ads. In the introductory and follow-up



LES BUILD \$5-MILLION PLANT

"WIND played a big part in creating the demand for our product that has made possible our new \$5-million plant!"

REG. F. SALERNO, Salerno-Megowen Biscuit Co.

NOW NO. 2 IN SALES

"We've just jumped to second biggest seller in this market—and it wouldn't have been possible without our No. 1 salesman—WIND."

HARRY KLECKNER, V.P., Thomas J. Webb Co.

RADIO TAKES A BOW

"WIND can take a deep bow for playing a major part in helping us become the world's largest formalwear rental operation."

BENJAMIN J. GINGISS, President, Gingiss Bros., Inc.

WIND Chicago

REPRESENTED BY AM RADIO SALES, INC.

markets, the Leslie brand was well known. In fact, Leslie now claims sales leadership in these markets.

However, in the third area scheduled for the new package introduction—Utah, Idaho, Montana, Colorado—was virgin territory for Leslie. Because this area posed entirely new problems of staffing, shipping, distribution and advertising, a special budget was allocated for the introduction. The same tv-print pattern was used: saturation tv spot announcements backed up by newspaper and trade journal ads. "Sales to date indicate equally productive results," says Murphy.

Concurrently, in the Southern California market, the follow-up phase was in effect: emphasis was shifted from hard-sell explanatory copy in minutes to reminder I.D.'s, with a sharp increase in frequency.

"Though Leslie feels it can maintain its sales advantage easily," says Murphy, "we realize fully that the new package does not create new business per se. Rather, the Finger-Tip Pak switches customers from one size to another—and more tangibly, from other brands to Leslie."

CHATEAU MARTIN

(continued from page 43)

cumstances for your product under these conditions requires interesting the dealer in your advertising. One way Chateau Martin does this is with free helicopter rides for dealers with the "Flying Reporter" while the copy is being read over the air.

Here, an indirect technique applies. The personality doing the commercial must understand it from the dealer's point of view. That's why Curtis' indoctrination of d.j.'s involves a rundown of the trade problems cited above, so that the copy will "ring true" in the trade. This is particularly important in view of the "aged in oak" crusade which has been built into the campaign.

This is the technique that applies in the three Connecticut markets where the campaign is now running. Jingle lead-in plus ad lib copy is the pattern on the three Connecticut stations used: WBIS, Bristol; WMHC, New Haven; WWCQ, Waterbury. Average frequency: 30 spots per week, prime time minutes mainly, some weekend.

The techniques outlined above will apply to Chateau Martin's advertising

plans for the rest of Connecticut, Boston, Philadelphia, Baltimore, and Washington, D. C. Current campaigns will remain in effect in the fall when the new ones begin. The "aged in oak" pitch will be common to all.

Key phrase of the jingles now—as in 1936—is "I'm nuts about zee Chateau Martin Wine." Gone is his well-remembered phrase "I go quick get my citizenship papers," his reaction after stepping from the boat and sipping Chateau Martin.

Many folk who couldn't tell you the age of a wine can tell you about any subtle changes that occur in Gaston. Even though Lefcort has spent large sums to record new Gaston commercials, they were always met with disapproval. Gaston aficionados wanted the unvarnished original.

Gaston's voice belongs to Irving Kaufman, an old vaudevillian who made the Keith circuit as one of the Avon Comedy Four. He is now retired in Florida. In efforts to find that "unique combination of gayety and schmualz," Lefcort has turned to other ex-vaudevillians, but always with the same result: back to the original Gaston.



\$75

\$99.50

BIG COVERAGE...BIG BUSINESS

"As one of Portland's largest retail clothiers, we needed big coverage...and got more than excellent results with KEX."

E. R. NUDLEMAN
Nudelman Bros.

NEVER HAD IT SO GOOD

"KEX gave us more advertising coverage for less money than any other advertising medium ever!"

JACK DORRIES, Owner
Dorries & Dorries-Rugs

CPM : CC

EXPERT'S CHOICE

"We have long recognized the importance of KEX's ability to effectively cover the Portland and Willamette Valley markets for our several clients."

ROBERT L. WEBER
McCann-Erickson, Inc.

NO SELLING CAMPAIGN IS COMPLETE WITHOUT THE STATION

SPONSOR ASKS

(continued from page 51)

Now if some one could light a fuse under major manufacturers to join RCA in really promoting color tv that explosion you hear will be the boom resulting from the customers rushing to get on the color bandwagon.

Owen Sadler, executive vice president, May Broadcasting Company, Omaha.

Relatively speaking, Omaha is a mature tv market.

We were equipped for network color in December, 1953. We did first live color studio shows, in September 1955, and color film slides in January, 1956. Omaha, in one sense, is parallel nationally in promotion of color; only one network (NBC) has produced color nationally, only one station (KMTV) in Omaha. Fortunately KMTV and NBC had been affiliated in promotion of color. Though Dr. T. C. Coffin, included Omaha among 5 American cities in latest NBC color survey by Trendex:

1. 50% of color sets were in use compared with 43% black and white.

2. Twice as many watch color shows on color sets.

3. Color program enjoyed 50% advantage in share of audience among color owners.



Omaha is among the leaders in color set sales

4. On the average the number of viewers was 12% greater.

That such startling results were not accidentally come by in Omaha due to the fact that in 1956 we were first individual station in the country to have live opera, live boxing and live wrestling in color. Almost cartoons, top feature films, top specials events in color. Ar-Sa-Ben directly from Coliseum, artists studio, extremely difficult leg operation, enabling a little girl to walk were in color.

Omaha's not only ready for, but has been enjoying it handsomely for the past seven years.

MARKETING

(continued from page 37)

buyer is often called on to make a fast decision, an independent one or a compromise. "That's the clinch situation when you draw on all the information you have about the account, and come up with the right decision," says Mr. Kemp.

He contends it is the agency's job to encourage this amassing of client information by buyers, and that if buyers are content with the status quo and "being in a rut" they should be eliminated. Today's need, he affirms, is for a buyer who understands the complexity of advertising as well as the techniques of buying.

He thinks it's the smaller agencies, not yet shifted to the account group system, which still tend to play up the account man and diminish the role of the people who cooperate with him, relegating the timebuyer to "a serf-like position of taking orders and buying by rote."

What makes a good timebuyer in today's marketing world?

Hal Davis answers: "A person who has mastered the techniques of the

The advertisement features a black and white photograph of a classic car in the foreground. In the background, there is a group of people, possibly a family, sitting at a table. To the right, there is a close-up of a keychain with a small tag that reads "1956 4-Jan".

3728

\$60 / YR

\$975

10.1 CAR...NO. 1 STATION

"As Oregon's Number One Dealer we are looking forward to continued success with Oregon's number one radio station."

H. ROGERS HOPKINS, JR.
Sales Manager, Francis Motor Car Co.

INQUIRIES UP 500%

"...500% increase in inquiries about our medical and hospital coverage as a result of spots on KEX."

A. O. CARDEN, Director of Advertising & Promotion, National Hospital Association

WAITING IN LINE

"Five people were waiting to buy as we opened up. Each heard our KEX spots—came from beyond newspaper perimeter."

JOHN WAREHAM
Wareham Motor Co.

KEX Portland

REPRESENTED BY AM RADIO SALES, INC.

buying trade and who has the information at his or her fingertips; someone with creative curiosity about their specific end of the ad business as well as all phases of it; someone who goes beyond the function of media buying and who operates within the total agency group as an advertising professional and a technical specialist."

This kind of upgrading, of course, means a higher calibre of timebuyer, and this, in turn, means more money for buyers' salaries. "Some agencies still pick up people off the street," says

Frank Kemp, "and maybe that's all you need if you want to make their decisions."

But the buyer should play a far more important role, and is fully capable of sparking creative copy and marketing ideas which lead to entire campaigns. As Mr. Davis says, "The only really great creative work comes out of the very best kind of marketing plan. Media people of the kind we want help our creative staff to be creative!"

He theorizes that the failure by

many agencies to implement their media department with more status and authority to match responsibility, comes from a "basic insecurity of the agency or the account group or both."

Clients are demanding more personalized service, and "an agency should be very concerned about giving—and giving the impression of—representation in depth on every account. Obviously, client contact at every level should be handled judiciously. Some like frequent agency meetings, others few such sessions. But most accounts like to know the kind of people who are working for them."

Frank Kemp, elaborating on the association of timebuyers with clients in conference sessions, claims there's a saving of both time and possible embarrassment if a buyer is on hand to answer specifics about a media buy competently.

Their consensus: Media is a vital link in the ad agency chain, and the buyer is a vital link in the media chain with functions which transcend the wielding of a slide rule.

PEPSI-COLA's Dollar Buys More on WKOW-TV

"The merchandising effort made on our behalf by WKOW-TV's Merchandising Department has added greatly to the effective impact of our spot schedule. Personal calls on dealers, a detailing of our program in merchandising letters, and the window display at the downtown studio have aroused retailer interest and support. This 'plus' service is greatly appreciated.

H. H. Levenick
Pepsi-Cola Bottling Co.
Madison, Wisconsin



"Thank you, Mr. Levenick, for this opportunity to prove that WKOW-TV sells best where they buy more."

Ben Hovel
General Manager
WKOW - WKOW-TV

WKOW
MADISON, WISCONSIN

TV-A
abc

RADIO - 10 KW - 1070

**TELEVISION
IN
KANSAS
IS
KTVH**

Wichita PLUS
SERVING 14 OTHER IMPORTANT KANSAS COMMUNITIES

BLAIR TELEVISION ASSOCIATES

KTVH
HUTCHINSON
STUDIOS IN HUTCHINSON AND WICHITA
HOWARD O. PETERSON, GEN. MGR.

THE DIFFERENCE IS TREMENDOUS !!

One "Key Executive" can make a tremendous difference on your management team . . .

This man can be your answer to future growth in the industry.

BUSINESS EXPERIENCE:

- 18 years in broadcasting
- Sales and management experience
- 2 years national TV sales

PERSONAL:

- 35 years old, family of 4
- College graduate
- Outstanding Young Man of the Year
- Church official

These men will tell you more about him . . .

- Bank President
- V.P. TV Station
- Agency President
- City Mayor
- V.P. Major Food & Drug Marketer
- V.P. Major Food Chain

His Interest:

Station Management
Sales Management
Radio or Television

Your Contact:

Write Box 77
SPONSOR

KATZ STUDY

(continued from page 34)

sales territory" the tv signal covers a buying area in suburbs, satellite towns and rural regions where sales often match or exceed city sales.

Spot tv's cume audiences are translated into sales manager terms. Using Nielsen figures for New York, Chicago and St. Louis, Katz lists % of tv homes "called on" by schedules of 6, 12, and 24 daytime spots weekly, and 2, 4, and 6 nighttime spots.

Summer vacations, a bugbear for many sales executives, are dealt with by pointing out that spot tv does need them, and can work effectively during the summer months when "25.3% of annual retail sales occur."

According to the study, "your customers are exposed to 1,518 advertising impressions a day. Therefore, it may be wise to make your tv sales calls 52 weeks a year to hold your own in the battle for consumer dollars."

Of special interest to sales managers, says Katz, is the fact that "your Spot Tv Commercial Salesman does some of his best work nights, Saturdays, Sundays, holidays, and even works late evenings for less money."

Furthermore, he has "no expense accounts, no payroll time between calls, no reception room waiting, no grumhling, no hacktalk, no blue Mondays, no sick days off, no 8¢ a mile."

All of which adds up, according to the Katz presentation, to two important points for sales managers.

1. Recognize spot tv for what it is—the strong right arm of your sales department.

2) Place part of your sales budget (at least 10%) in market-by-market tv.

This latter proposal, Katz makes clear, is *in addition* to recommendations for greater advertising dollars in spot tv. As the "Sales Managers Medium," spot tv can replace personal salesmen and should therefore be given consideration as an extra sales department investment.

WNJR
negro radio for
metro new york

A SIGHT TO SEE!

KTLE

CHANNEL 6

Idaho's newest

TELEVISION STATION

BASIC NBC

REPRESENTED NATIONALLY BY

FORJOE & COMPANY

New York - Chicago - Los Angeles - Atlanta
San Francisco - Philadelphia

- SPRINGFIELD
- DECATUR
- CHAMPAIGN-URBANA

"Where Mid America Lives and Buys..."

NEW 59th*

METROPOLITAN MARKET

NEW GRADE "A"

SPRINGFIELD CHAMPAIGN
WICS WCHU
DECATUR URBANA

NBC Exclusive

OVER 230,000 TV FAMILIES

AVAILABILITIES: YOUNG TV



timebuyers...

A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

You buy informative time:—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for \$8 a year. Can you afford to be without it?

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Tv and radio

NEWSMAKERS



John C. Moler has been appointed managing director of WIBG, Philadelphia. Formerly he was with WKY for seven years, where he worked up from local sales manager to assistant manager in charge of radio. Prior to that, he was an account executive with H. I. Josey & Company. An ex-Navy man, Moler has a B.S. in business finance from the U. of Oklahoma. He is married and has one daughter, born in 1953. Moler succeeds Lionel Baxter, promoted to v.p. of Storer Radio Operations last month.

Seymour Banks was named a v.p. of Leo Burnett Company, Inc. Currently, he is manager of media and program research. A Ph.D. in Business, Banks has been in Burnett's media and research departments since 1951. Earlier, he taught advertising and marketing at De Paul U. and the U. of Chicago. Extra-curricularly, he is chairman of the audience concept committee of the Advertising Research Foundation. Also appointed v.p.'s at Burnett: Herman A. Bizzell, Peter Frantz and Philip M. Schacherer



R. Peter Straus succeeds his father, Nathan, as president of WMCA Radio, N. Y. Young Straus began his career with the station in 1948 as director of news and special features. Three years later, he joined the International Labor Office, first as executive assistant to the director-general in Geneva, Switzerland, and later as director in Washington, D. C. He returned to WMCA a year ago. Also named: Straus sr., chairman of the board after a 16-year tenure as owner and president; Stephen B. Labunski, v.p.

B. Calvin Jones is the new director of programming and operations for KHOU-TV, Houston. A former program manager of KDKA-TV, Pittsburgh Westinghouse station, Jones has won Freedom Foundation awards for two of his documentary programs. His experience in tv goes back to 1946 when, following his service in the Army, he joined WPTZ, Philadelphia, as a cameraman, and shortly thereafter rose to the rank of tv director. Jones has produced and directed sequences of *Wide, Wide World*.



How about ALASKA?

How will your message come through in those faraway spots beyond the suburbs? An ivc tower is a sure road to nowhere. Pre-testing becomes more and more vital as costs grow.

And film makes pre-testing easy... lets you use impartial audiences where and when you want... lets you test to your heart's content... economical

Actually, film does three things for you... 3 big important things:

1. Gives you the high-pol commercials you've come to expect... fluff-free... sure
2. Gives you coverage with full pre-test opportunities
3. Retains residual values.

For more information write:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Ave.
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sole and distribution of Eastman Professional Motion Picture Films. Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.



Always shoot it on EASTMAN FILM... You'll be glad you did!

SPONSOR SPEAKS

Why advertisers add radio

This week, the Jacob Ruppert Brewery in New York announced a dramatic change in media strategy for its Knickerbocker Beer summer campaign.

Between now and the end of September, Ruppert will be spending \$100,000 in spot radio. Maurice Atkinson, advertising manager, gives a major share of credit to RAB for presenting background material which brought about the decision to divert funds to the radio medium.

Says Atkinson, "We're continuing extensive tv activity of course, but we feel that radio gives us an added dimension. And from a creative standpoint we can do more with a one-minute radio announcement than we can do with a 10-second radio spot which we were using exclusively.

"Also, we feel that we're reaching people with radio that we couldn't hit with tv—people in autos and the portable radio listeners, for example. And this radio penetration reaches its peak during the summer months, our most important selling period."

The Ruppert change in strategy, and the reasons behind it, are important lessons for all those media and advertising men who wonder "Why, when, how should we use radio?"

Hassle over research

Our lead story in this issue (page 29) highlights an unusual situation in air media research. During the past year SPONSOR has talked with scores of agency men who feel that radio research has been lagging by comparison with that done for other media.

Yet the facts are that radio is perhaps the best-researched medium in America today. Clearly there's something wrong when agency and advertiser opinion is so mistaken.

We suggest that some media men may be using the "radio is under-researched" line to save themselves some hard digging and thinking.

THIS WE FIGHT FOR: *An expanding role in agency organizations for media directors who fully understand not merely the costs, but the marketing, copy research and program problems of all types of air media planning.*



10-SECOND SPOTS

British cousin: Quote in *TV Guide* by British comedian Dave King: "There's little difference between Tv over there and over here—except for meetings. They kill me. Never seen so many sharpened pencils in my life." *Wait'll you see the knives—they're pretty sharp too.*

No discrimination: The following exchange of correspondence was prompted by a contest run by *Family Circle Magazine* (print medium) which confused Jane Terrell, radio sales promotion for WBBM, CBS radio in Chicago (air medium). Jane wrote—to *Family Circle*—
"Re: your marvelous contest. You say, 'all men and women who work in advertising and sales . . .' Then you become much more selective: 'All employees in advertising and/or sales departments of manufacturers . . . All advertising agency personnel.' Now, which shall I believe? What about us little ones toiling in the network advertising and sales vineyard? Like, can we enter? Oh, never mind that. Of course we can enter. What I mean is—can we win?"

Signed
ANXIOUS."

Family Circle replied—

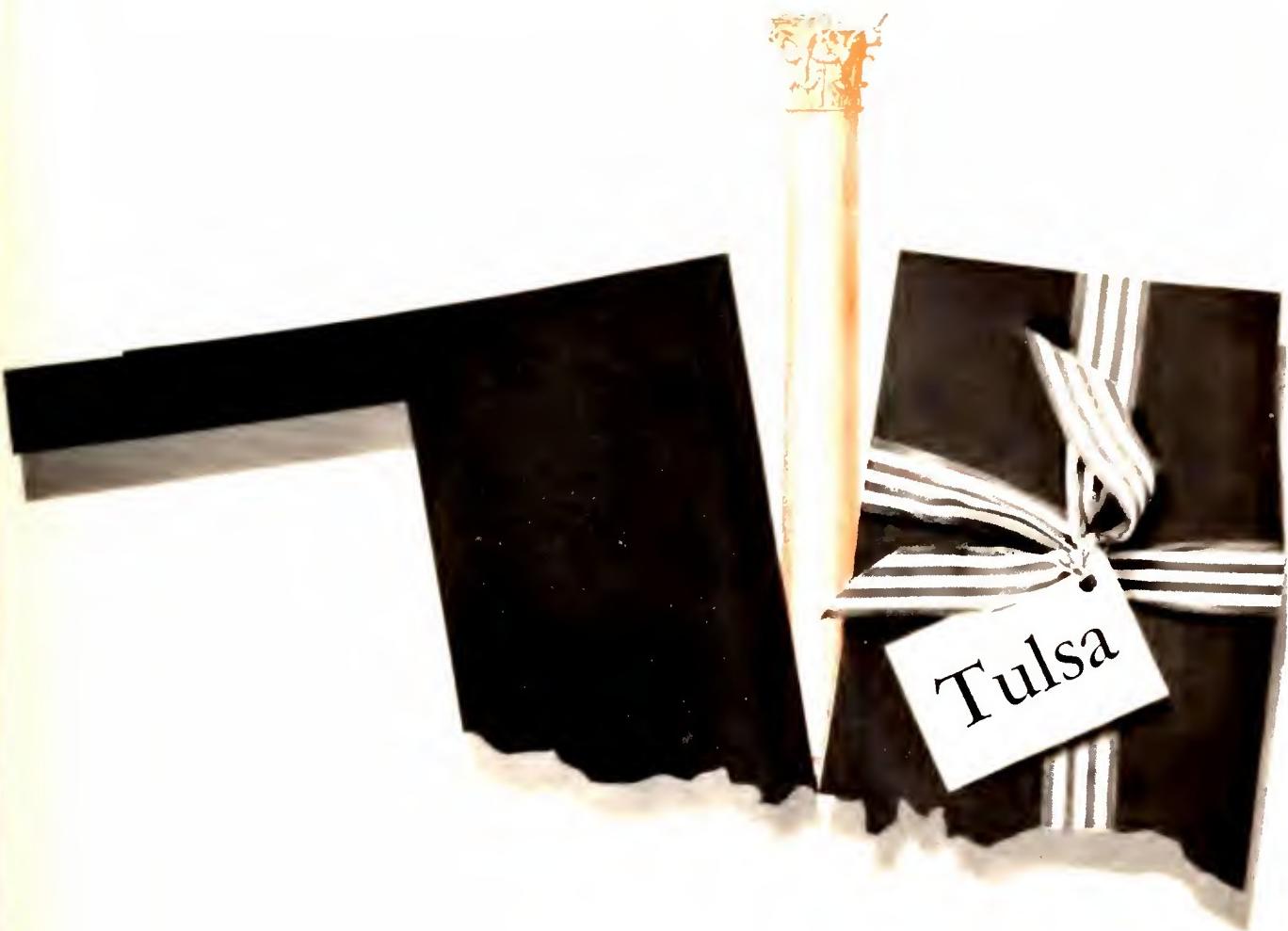
"Dear ANXIOUS:

I can understand your confusion over the vagaries of entering our contest. I assure you they are purely intentional. Nevertheless, to answer your question, you can enter our contest and you certainly can win! The other three judges would never let me get away with anything so unchivalrous (even if I wanted to, which I don't) as preventing a girl from winning a nice prize just because she works for CBS!

Cordially,
Arthur M. Hettich
Promotion Director."

That Family Circle is all-embracing.

Cross-plug: A wealthy baker, famed for his altruism donated \$10,000 to a church in dire need of money for improvements. "If there were only some way I could repay your generosity," said the grateful pastor. "Well," said the baker, "perhaps you could. Where you read that line in the prayer—'And give us this day our daily bread'—maybe you could cut in the name of my brand."—Frank Hughes.



How to buy half a state...and more

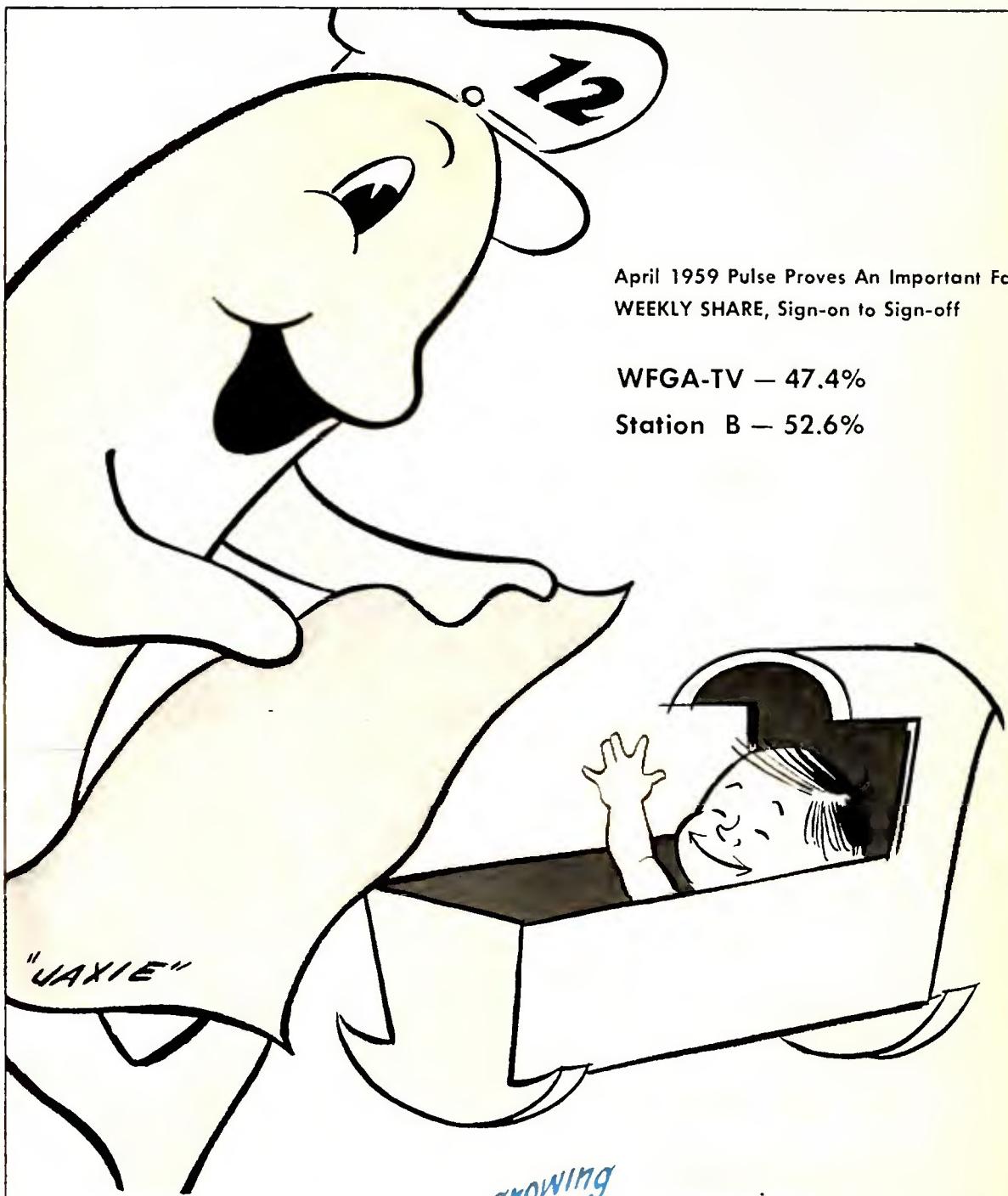
In Oklahoma it's a cinch! Virtually half of the state is the Tulsa television market. It includes: *47% of the population; 45% of the retail sales; 45% of the food sales; 44% of the drug sales; 46% of the effective buying income . . .* of the entire state of Oklahoma. In addition, the Tulsa television market also includes 13 counties in Arkansas, Kansas and Missouri . . . a whopping 330,780 television homes!

The only way to reach the rich, dynamic eastern half of Oklahoma (and more) is via Tulsa television. In Tulsa, KOTV has been the *first* station in *every* rating report for the past 10 years. Represented by Petry.

SOURCES NCS #3, ARB NIELSEN SALES MANAGEMENT

© KOTV TULSA

A CORINTHIAN STATION *Responsibility in Broadcasting*
KOTV Tulsa • KHOU-TV Houston • KXTV Sacramento • WANF & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis



April 1959 Pulse Proves An Important Fact:
WEEKLY SHARE, Sign-on to Sign-off *

WFGA-TV — 47.4%

Station B — 52.6%

* You can't cover the *growing* Jacksonville market without WFGA-TV

30 ROCKEFELLER PLAZA - 274
NEW YORK 20 N.Y.

WFGA-TV

CHANNEL

12

Jacksonville, Fla.

The Best Of NBC and ABC Call Peters, Griffin, Woodward, Inc.